

SEP 10 1951

*Minstrel  
Songs*

**EVERYTHING  
for YOUR  
MINSTREL  
SHOW**



**DENISON'S  
MINSTREL  
AND  
SONG  
Catalogue**

**T.S. DENISON & COMPANY.**

**321 FIFTH AVE. S.  
MINNEAPOLIS**

ML145 .D29 T55 1920X

# You Are About to Examine the Most Complete Catalog of Minstrel Show Material Available

In this catalog we have assembled the listings of a complete line of minstrel books and scripts, staging accessories, advertising cuts, and make-up. In fact, within these pages you will be able to find practically everything that you will need to stage a successful minstrel show. All of the items have been used in actual production and have withstood the test of time. We are confident that our host of satisfied customers will welcome our latest and most complete catalog of minstrel supplies.

We invite our patrons, both out-of-town and local, to visit us in our new home and prove to their satisfaction the claims we make and the kind of service we render.

**T. S. DENISON & COMPANY**  
321 Fifth Avenue South  
Minneapolis 15, Minn.



## Me and Mah Razor

CHORUS

*p-f*

Me and mah big shin - y ra - zor, We love each o-thah, you see,  
 Me and mah big shin - y ra - zor, Went to de Bum-min-ham Ball,  
 Me and mah sharp shin - y ra - zor, Trou-bles can't both-er us none,

*p-f*

For I de-pends on mah ra - zor, Mah ra - zor de-pends on  
 And there we met a big nig - gah, Who pushed me and made me  
 For I de-pends on mah ra - zor To right dem wrongs I se

Comic endman song, featuring novel "razor dance" and male quartet.



# Minstrel Parade

A brand new and complete minstrel show written, composed and assembled by Charles George, which is undoubtedly the greatest novelty ever offered to groups desiring a full evening's minstrel entertainment. As many people as desired may be used and the cast can be a mixture of males and females or the entire show may be given by men with the males playing female roles. The entire production can be given in drapes or curtains with no scenery necessary unless desired. The costuming is very simple.

It's an ideal show for community entertainment and especially suitable for high schools as the entire class can be used in the presentation. It is written in the form of a revue and is a cavalcade of minstrelsy tracing the origin of the minstrel show in 1843 down to the present day, so in addition to being superb entertainment, it is also a bit of Americana. There is the first minstrel show, the Virginia Minstrels in 1843, which consisted of four men including Dan Emmett, the writer of "Dixie" and "Old Dan Tucker." And the Stephen Foster period is reflected in a gorgeous medley of his great songs. For the 1852 sequence, Mr. George has written a hilarious song and dance version of "Uncle Tom's Cabin," and in the 1865 scene, the end of the Civil War is signified in a stirring march song, "Old Abe's Gone and Done It" which includes a fragment of the Gettysburg address set to music. Another magnificent Charles George number is a spiritual, "All God's Chillen" which is produced in the form of an old-time camp meeting. Closing the first act is a one-act minstrel musical comedy, "Mandy and Andy," which is packed with good, clean comedy and tuneful songs. The second act is the modern minstrel, "first-part" introducing the end-men, the interlocutor, the singers and dancers. This setting may be as simple or as elaborate as facilities permit. Mr. George's lovely songs for this scene include "Southern Moon," "My Dusky Rose" and the comic "Adam's Rib."

We hope that through this brief synopsis we are able to communicate to you our great enthusiasm for this unusually fine entertainment. Positively nothing like it has ever before been offered to amateur groups. It's a show for everybody. Each book contains all the dialogue, complete piano score and detailed directions for producing it. (Purchase of 12 or more copies required for reproduction rights.) **Posters available.** **Price per copy, \$1.75**

Orchestration of nine parts available for a monthly rental fee of \$10.00.

# THE SPOOKY MINSTRELS

.....

A complete novelty minstrel show in one act. Book, lyrics and music by Charles George, author of "Minstrel Parade." As many men as desired may be used in the cast, though to be effective at least twelve should be used. One easy stage setting and set of costumes. Time: 1 hour. Here is a minstrel show with a plot.

Young Barry Baxter is the son of former theatrical parents who retired and went into business in the town of Corry when Barry was born. But Barry has heard his parents talk of the glories of their trouping days, especially his father who was a song and dance minstrel man, so the virus is in Barry's blood. An old and abandoned opera house in the town is about to be torn down and Barry wanders in, his fancies running rampant about the wonders that have taken place on that dusty, gloomy, bare stage. As he stands there all alone and envisions himself as a great star of minstrelsy, a ghost appears to him. This ghost was a member of a minstrel troupe that was stranded in the town over fifty years ago. Barry tells the ghost of his ambition to be a minstrel man, also that he (Barry) has never seen a real professional minstrel show. The head ghost summons the other ghosts, all members of the old-time troupe who have haunted the old opera house since their inglorious end there, and once again, they decide to stage their show for Barry's benefit. Shedding their ghostly robes, they are in full minstrel regalia. The lights come on and the show proceeds with Barry an enthralled spectator. At the finish, the sounds of the wreckers are heard and the ghosts recede into oblivion, as their abode is about to be torn down.

If you're looking for something different, "The Spooky Minstrels" is your dish. It has some swell music, such songs as "Sweet Savannah Sue," "I Want to be a Minstrel Man," "The Minstrel Ghosts," and a grand comedy song, "I Take Things Easy," being among the choice lot. A dandy item for all sorts of groups wishing a one-act minstrel show. (Ten copies required.) **Posters available.**

**Price per Copy, \$1.00**



# Minstrel Jubilee

A complete minstrel show written and composed by Charles George, author and composer of the big hit, "Minstrel Parade." Likewise, "Minstrel Jubilee" is also a genuine novelty. Cast varies in number, and can be a mixture of men and women, or the show may be given entirely by men with the males impersonating the females depicted in the songs for the various countries. Simple costuming. After the first-part, the Interlocutor announces to the audience that this is the twenty-fifth anniversary of the All-American Minstrel Company and that they have decided to embark on a jubilee tour of the world, the high spots of which will be depicted. And so the successive scenes show the company in France, Japan and South America, and how they change their entertainment to suit the country in which they are appearing.

For instance, in the first scene in America, a soloist and the ensemble sing a medley of old-time Stephen Foster songs and in the ensuing scenes, the lyrics are altered to suit the country. Thus, in South America, "Way Down Upon the Swanee River" becomes "Way Down Upon the Amazon," etc. The result is highly amusing. The jokes also become local. Only one stage setting is required, with embellishments to give local color. Thus, in Japan, Japanese lanterns and paper fans are used for decorations. There are some grand comedy songs such as "Just Smile," and "No Wedding Bells for Me"; and some gay and bright melodies such as "Brazil" in rhumba tempo in which the rhumba may be introduced by either specialty dancers or the ensemble; a lovely song for the Japanese scene entitled, "My Lady Wistiria"; a genuine novelty song, "I've Got the Annie Laurie Blues" which contains strains of "Annie Laurie"; a haunting melody entitled, "I Suppose There is a Woman in the Moon," and many others, all easy to sing and produce.

Each book contains full and complete stage directions, all the dialogue and piano score with words. This show provides a full evening of mirth and melody and is as clean and wholesome as the evening breeze. (The purchase of twelve or more copies is required for production rights.) **Posters available.**

**Price per Copy, \$1.75**

Orchestration of nine parts available at a monthly rental fee of \$10.00.

# For Your Minstrel Show



**How to Stage a Minstrel Show.** By JEFF BRANEN and FREDERIC G. JOHNSON. This invaluable book, based on many years' experience, is to every amateur minstrel director what blue prints and specifications are to a builder. Explains in detail the modern styles of minstrel shows, including women's minstrels and novelty minstrels; how to put the show together; how to organize the troupe and conduct rehearsals; and where to get material. It discusses first-part, olio, afterpiece, costumes, make-up, scenery, music, publicity, program arrangement, etc. It teaches the amateur director how to work out original ideas, as well as to use ready-made stuff. Completely illustrated with numerous full-page drawings, and contains, in addition, a quantity of crisp, fresh cross-fire material.

**Price, 50 Cents**

**A Bundle of Burnt Cork Comedy.** By HARRY L. NEWTON. A varied collection of cross-fire conversations, gags, retorts, minstrel monologues, and stump speeches. It contains twenty-three cross fires for interlocutor and endmen, and eight monologues that are screamers. Filled with bright, clean humor.

**Price, 50 Cents**

**A Burnt Cork Barrage.** By WADE STRATTON. A collection of snappy minstrel cross-fire, endmen's gags, monologues, skits and sketches, with a military flavor throughout, designed for minstrel shows staged by ex-service men. Recommended for other minstrel shows as well. Contains a cootie monologue, darky sermon on the cause of the World War, speedy sidewalk sketch, a good selection of overseas quips and come-backs, etc.

**Price, 40 Cents**

**Breeze Inn Minstrels.** By ORVILLE D. ADAMS. Complete novelty minstrel show; six blackface comedians, interlocutor, and chorus of ladies and gentlemen in white face. Easily staged. Attractive cabaret interior. Complete suggestions for staging, costumes, specialty numbers, and music. Clever dialogue, ingenious arrangements, and original stage tricks will make this minstrel show a 100 percent hit. Song specialties, sheet music, \$3.20. (Six copies required.)

**Price, 60 Cents**

**Laughland, a Merry Minstrel Book.** By HARRY L. NEWTON. Over a hundred pages of endmen's jokes, cross-fire dialogues, conundrums, comic verse, rapid repartees, talking skits, minstrel monologues, and stump speeches. Of great aid in getting up a minstrel show or a funny entertainment of almost any description, for it has a wide variety of humor, which, if not new, contains much of the enduring sort.

**Price, 60 Cents**

**Minstrel Cross Fire.** By HARRY L. NEWTON. Clever come-backs for the endman and interlocutor. First-part cross-fire, quick retorts, sidewalk patter, comic verse, and coon stories. Contains a very funny monologue, "A Colored Preacher's Discourse."

**Price, 40 Cents**

**Minstrel Laughs.** By VANCE CLIFFORD. Complete program, excepting music, for the homemade minstrel show, from cross-fire openers to the after-piece. The volume contains sixteen lively cross-fire dialogues for interlocutor and endman, three comical monologues, two snappy blackface sketches for the olio, and two farcical afterpieces; also an assortment of jokes and gags. Of great service to any director who is assembling parts of his own minstrel show.

**Price, 75 Cents**

**The Five Star Minstrel Book.** By LEROY STAHL. Suggestions and material for staging a complete minstrel show; complete instructions about the stage setting, costumes, and make-up. Material includes a first-part, olio numbers, monologues, blackouts, jokes, pantomimes, skits, etc. Everything in this book is up-to-date, peppy and clean. Make your next minstrel a success by using this book.

**Price, 85 Cents**

**The High School Minstrel Book.** By LEROY STAHL. A collection of suitable minstrel material for presentation by high school pupils. This book offers clean, wholesome, diversified material, written especially for the producer of the high school minstrel. Suggestions for staging, minstrel music, and all the material necessary to stage a complete show. Because of a shortage of suitable material for high school use, this book promises to be one of the big sellers.

**Price, 85 Cents**

**The Mealtime Minstrels.** By LOUIS J. HUBER. A complete minstrel show; full evening, easy setting. Cast is adjustable. The book contains a minstrel part, olio material, and the afterpiece. Musical numbers may be popular numbers, interpolated at will. The setting throughout is a restaurant. Contents are: First-part, "Mealtime Minstrels"; olio, "De Doctor," a ten-minute skit; "Dat's All Wrong," a pantomime; "Something Ain't Right," a blackface monologue, and the afterpiece. (Six copies required.)

**Price, 60 Cents**

**When Cork Is King.** By WADE STRATTON. Snappy material that will brighten any minstrel show. It is especially designed for groups who wish to assemble their own show material. Conveniently arranged with subdivisions under which are assorted first-part cross-fire, end gags and come-backs; end jokes for women minstrels; minstrel miscellany including verse; conundrums and short bits of catchy humor; seven monologues, and three blackface skits. Other features are a page of pointers on getting up a minstrel show, and a specimen program showing model arrangement for a well-balanced first-part, olio, and afterpiece.

**Price, 60 Cents**

**The Modern Minstrel Book.** By RICHARD DRUMMOND. A collection of clean, fresh minstrel material; suggestions for staging the minstrel show, sufficient material to stage a complete show, skits, blackouts, dialogues, monologues, pantomimes, etc. An up-to-the-minute book that provides new material to make your next minstrel show a real success. 127 pages. **Price, \$1.00**

**The Varsity Minstrels.** By LEROY STAHL. A streamlined pot-pourri of scholastic mirth and melody especially written for schools, and there are provisions for adjusting material to local situations. Moreover, although this minstrel is to be presented in the traditional form, all the characters with the exception of the four endmen, appear in whiteface which eliminates the problem of blackface make-up. This book contains all the material necessary for a complete show. Contents include: Introduction, simplified methods of producing a unique minstrel; first-part, dialogue for the interlocutor and endmen. Second-part, "Library, Sh," a blackface sketch. "There's Many a Fish," comedy number for a single character. "Murder at the Minstrel," a one-act farce. "Indubitably, Yes," a comedy number for the master of ceremonies and a comedian. "The Hillbilly School," a rhythm sketch. Appendix, additional comedy material and nonsense verse. **Price, 85 Cents**

## FOR WOMEN'S MINSTREL SHOWS

**Ladies' Minstrel First - Part.** By JOHN E. LAWRENCE. A complete first-part routine for women's minstrels. Gives in full the dialogue between the interlocutor and the various endwomen, with complete stage business. A ready-made minstrel entertainment designed for women's clubs, lodges, and other organizations. Includes words of opening chorus and finale and of ten song numbers, all peculiarly suited to the use of women minstrels. Music is not included, but the complete song program and orchestrations may be obtained from the publishers. **Price, 60 Cents**

**Mirandy's Minstrels.** By SOPHIE HUTH PERKINS. Women's minstrel entertainment. A wide variety of material for a women's minstrel show, without any music. Contains good jokes, gags, cross-fires, a capital monologue on "Man," two other sprightly monologues, and ends with a brisk farce, "Mrs. Black's Pink Tea," for ten women. **Price, 40 Cents**

**The Lady Minstrels from Dixie.** By ARTHUR LEROY KASER. Comic entertainment in two acts; 14 women. Time, 1½ hours. *Scenes:* One interior, one exterior. The Ladies' Aid, on learning that they have exactly two cents in their treasury, decide that the best way to earn money for the poor sufferin' heathen is for them to turn actresses and give a minstrel show. In Act Two they appear as sailors on the newly arrived minstrel ship from Dixie and prove themselves as good at minstrel cross-fire as they are at Ladies' Aiding. Cast includes the self-important president of the Ladies' Aid, a negligent secretary, a funny assortment of Swedish, Irish, and German members, a weeping blather-skite member, and a chuckleheaded maid. Fine chance for musical specialties. **Price, 40 Cents**



**The Colored Ladies' Political Club.** By SOPHIE HUTH PERKINS. A women's minstrel afterpiece; 1 m., 14 w. Time, about 30 minutes. The action of the play is laid in the parlor of Mrs. Simon Pure, who is running for mayor, and this is a meeting of her political organization. The janitor is just a disturbing element. A merry absurdity. **Price, 40 Cents**

## FOR JUVENILE MINSTRELS

**Bandanna Junior Minstrel First - Part.** Book and lyrics by EFFA E. PRESTON, music by HAROLD WANSBOROUGH. A complete minstrel show with music, for boys of the upper grammar grades and junior high school; may also be adapted for mixed juvenile minstrels. Time, one hour. It contains the music and words of five songs for unchanged voices, an opening chorus, and a finale, together with full dialogue between the interlocutor and the six endmen, with complete stage business and many helpful details as to costumes and setting. Two outstanding features in its exceedingly attractive musical program are the Big Bandanna Band song and a chorus-dance number by the Bandanna Babies. It has alluring melodies and a snappy line of cross-fire, especially adapted to the point of view of the younger generation. The book is printed on an excellent quality of paper, well bound and sewed to open flat, measuring 7 x 10 $\frac{1}{4}$  inches, with a stout paper cover handsomely designed in two colors. (Ten copies required.) **Posters available. Price, \$1.00 a copy**

**The Newsboys' and Bootblacks' Minstrel Show.** Book, lyrics, and music by LOUIS ROBINSON and HARRY I. ROBINSON. A complete minstrel show with music, for boys of the upper grammar grades and junior high school, with girls used in two choruses. Time, 1 hour. The book includes music and words of an opening chorus, a finale, and six songs, together with the full dialogue between the interlocutor and the six endmen, with complete stage directions and details about costumes and setting. Among the novelties in the song program is a shoe-shining number by six bootblacks and six of their lady customers, as well as a twinkling star song with small flashlights used as stars, and a snappy marching song in which the entire company play on combs while the endmen parade about the stage. The music is for unchanged voices, with an optional alto part in opening chorus and finale. The show is well equipped with good tunes and juvenile gags, and costumes are inexpensive and attractive. (Ten copies required.) **Posters available. Price, \$1.00 a copy**

**Juvenile Blackface Minstrels.** By ETHEL ROGERS. A complete minstrel for children; seven principal characters, chorus of blackface boys and girls, and a number of specialty entertainers. Time, one hour. Songs used follow familiar melodies. Interspersed with episodes of jokes are these numbers: Opening chorus, "How Do You Do?"; recitation, "I Ain't Gwine Cry No Mo'"; tap dance; reading, "When de Preacher Comes"; dance of the paper-shod cat; skit by two little cotton pickers, "The Water Feast," followed by song, "Cotton Pickers"; singing and dancing act, "Dat High-Falutin' Gal"; skit, "Temptation Overcome"; song, "De Latest Rumor"; afterpiece, a play, "Widder Brown Lands Her Man," two girls, four boys; closing chorus. (Eight copies required.) **Price, 50 Cents**

— have put  
*Speed*  
*and Punch*  
into the  
Minstrel  
field . . .

*True and  
tried FUN-  
MAKERS*

Ready-made yet  
spontaneous in HUMOR

A choice of twenty-five complete routines, expertly arranged, for the convenience of amateur minstrel directors and others seeking a modern, properly constructed first-part. Instead of being a volume of miscellaneous crossfire, each book gives an exact procedure to be followed in staging a sure-fire first-part—complete dialogue and full instructions for stage business.

These books will prove the salvation of the many amateur minstrel groups who lack an experienced director. Thoroughly professional in style, yet entirely practicable for amateurs, they give big opportunity for localized jokes.

Each first-part offers a complete line of cross fire between the interlocutor and the various endmen. Each book also contains the words of the opening chorus and the finale, together with the first stanza and chorus of ten song numbers specially written or selected for each first-part. No first-part book contains any afterpieces or any other material for the olio.

Each first-part will consume about one hour and can be used for a group of any size, large or small. Music is not included, but the respective song programs and orchestrations can be obtained from the publishers. No first-part book is included in the price of the song program but must be purchased extra.

# Alabama Minstrel First-Part

has a Comical Mix-Up between two Ends who spout different recitations at the same time

By ARTHUR LEROY KASER  
Price, 60 Cents



## ALABAMA SONG PROGRAM

Operatic Opening Chorus; Swanee River Blues; Somebody Lied; In the Evening by the Moonlight, Long Ago; I've Had 57 Varieties of Sweethearts; Mighty Lonely; My Mammy's Twilight Lullaby; Ah Wed 300 Pounds!" Old Fashioned Rose; If I Was What I Ain't Instead of What I Is; Steppin' Around; Finale (with Opening Chorus).

- Operatic Opening Chorus and Finale, Words and Piano Music.....\$0.75
- Orchestration of above, 12 Parts and Piano (No Words)..... 1.50
- Each Song, Words and Piano Music..... .35
- Orchestration of each Song, 12 Parts and Piano (No Words)..... 1.00
- Complete Program (10 Songs, Chorus, Finale) Words and Piano Music..... 4.25
- Orchestration of Complete Program, 12 Parts and Piano (No Words)..... 6.50

# Carolina Minstrel First-Part

contains the funniest Burlesque Mind-Reading exhibition on record

By JOHN E. LAWRENCE  
Price, 60 Cents



## CAROLINA SONG PROGRAM

Laughing Opening Chorus; The Dancing King; Linda; What Makes a Nigger Prowl?; When You Walked Into My Heart; Black Cat Blues; You're One in a Million; What Is, Wasn't, and What Was, Isn't!; The Show Must Go On the Same; Weepin' Willow Lou; The Minstrel Ball; Finale (with Opening Chorus).

- Laughing Opening Chorus and Finale, Words and Piano Music.....\$0.75
- Orchestration of above, 12 Parts and Piano (No Words)..... 1.50
- Each Song, Words and Piano Music..... .35
- Orchestration of each Song, 12 Parts and Piano (No Words)..... 1.00
- Complete Program (10 Songs, Chorus, Finale) Words and Piano Music..... 4.25
- Orchestration of Complete Program, 12 Parts and Piano (No Words)..... 6.50

# Cotton Blossom Minstrel First-Part



Vegetarian End Men  
in a Gala Extravaganza  
of Gags and Gayety

By JEAN PROVENCE  
Price, 60 Cents

## COTTON BLOSSOM SONG PROGRAM

America Forever Opening Chorus; Cotton Blossom Dance; Rhythm of the Tambourine; Gee! I Wish I Had a Sweetheart Just Like You; What Makes a Nigger Prowl; Any Place in Dixie is Home Sweet Home to Me; Brother, Control Yo'self; When the Morning Glories Nod Good Morning; Ah Proves It With Mah Razah; My Little Yankee Rose; Finale (with Opening Chorus).

America Forever Opening Chorus and Finale, Words and Piano Music.....\$0.75  
Orchestration of Each Song (except "My Little Yankee Rose"), No Words 1.00  
Each Song, Words and Piano Music..... .35  
Complete Song Program (11 songs, Opening Chorus, Finale)..... 4.25  
Orchestration of Program (except "My Little Yankee Rose"), 12 Parts..... 6.50

# Cotton Town Minstrel First-Part



An Endman Gets  
Sawed In Half  
With Hilarious Results

By BOB ROYCE  
Price, 60 Cents

## COTTON TOWN SONG PROGRAM

Seven-Eleven Opening Chorus; All Aboard for Cotton Town; Dat's Mah Coal-black Angel; He's an Aig-shaped, Burr-Head, Good-for Nothin' Coon; At the Bend in the Lane; Who? Me?; Ah Wants to Drown in de Rivah of Religion; Mississippi Shanty; Hee-Haw, Ol' Fool Mule; Just a Twilight Love Song; Swanee Jubilee; Finale (with Opening Chorus).

Seven-Eleven Opening Chorus and Finale, Words and Piano Music.....\$0.75  
Orchestration of above, 12 Parts and Piano (No Words)..... 1.50  
Each Song, Words and Piano Music..... .35  
Orchestration of each Song, 12 Parts and Piano (No Words)..... 1.00  
Complete Program (10 Songs, Chorus, Finale) Words and Piano Music.... 4.25  
Orchestration of Complete Program, 12 Parts and Piano (No Words)..... 6.50

# Coon Valley Minstrel First-Part

Featuring an Amazing Lie Detector



By JEFF GANNETT

Price, 60 Cents

## COON VALLEY SONG PROGRAM

Smoke Town Opening Chorus; The Promenade Song; Cabin of My Homeland Dreams; Ah Proves It With Mah Razah; When You Dream About the Last Waltz; Brother, Control Yo'self; Dust Off de Road foh Me; Headin' Back Home; Dat Man Ain't Me Nohow; By the Light of Your Eyes; Ol' King Cotton; Finale (with Opening Chorus).

Smoke Town Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Program (10 Songs, Chorus, Finale), Words and Piano Music....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

# Dixie Minstrel First-Part

The Ends have a hilarious time resisting the Interlocutor's efforts to cure them of Betting



By JOHN E. LAWRENCE

Price, 60 Cents

## DIXIE SONG PROGRAM

Bohemia Opening Chorus; The Birth of a Minstrel Show; An Old Kentucky Lullaby; In Wrong, So Long; She's Just the Girl for Me; Song of the Levee; Swingin' Along; Orange Blossom Moon; De Wes' Wind Blows from de Wes'; As Long I Have You; The Minstrel Strut; Finale (with Opening Chorus).

Bohemia Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Program (10 Songs, Chorus, Finale) Words and Piano Music.....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

# Happy Hollow Minstrel First-Part

Featuring the Endmen's  
Wild Experiment with  
Hypnotism Juice



By BOB ROYCE  
Price, 60 Cents

## HAPPY HOLLOW SONG PROGRAM

Operatic Opening Chorus; Swanee Rhythm; In My Dream of Dixieland; The Stars, the Night, the Moon; Bones, You Done Me Wrong; An Old Revival Meetin'; Good Night, Elaine; Dixie Isn't Dixie Any More; Mandy, Let Yo' Andy In; Song of a Dreamer; Roll On, Black Water; Finale (with Opening Chorus).

Operatic Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Program (10 Songs, Chorus, Finale), Words and Piano Music....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

# Harmony Minstrel First-Part

The Endmen Meet  
Some Spooks  
at a Seance



By WALTER F. KERR  
Price, 60 Cents

## HARMONY SONG PROGRAM

All-Around Opening Chorus; Swanee Rhythm; Ah Wed 300 Pounds; There's a Reason for Everything but You; Louisville Louie; My Mammy's Twilight Lullaby; Somebody Lied; In the Valley Where the Wild Flowers Grow; Mule-Ear, Liver-Lip Mose; Sister, Let de Spirit Move You; Steppin' Around; Finale (with Opening Chorus).

All-Around Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Program (10 Songs, Chorus, Finale), Words and Piano Music....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

# JAMBOREE Minstrel First-Part



End Men Featured  
in a Funny Flower  
Smelling Contest

By JEAN PROVENCE  
Price, 60 Cents

## JAMBOREE SONG PROGRAM

Smoke Town Opening Chorus; All Aboard for Cotton Town; Cabin in My Homeland Dreams; Ah Proves It With Mah Razah; Just a Twilight Love Song; Who? Me?; By the Light of Your Eyes; Shake Yo' Shoes; Mississippi Shanty; Dust Off de Road foh Me; Ol' King Cotton; Finale (with Opening Chorus).

Smoketown Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Song Program (10 Songs, Opening Chorus, Finale), Words and Piano Music.....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

# Jubilee Minstrel First-Part



stages a Bear Story-telling  
contest that should keep an  
audience in gales of laughter

By JOHN E. LAWRENCE  
Price, 60 Cents

## JUBILEE SONG PROGRAM

Plantation Opening Chorus; Shake Yo' Shoes; Old Plantation Moon; That's a Plenty; Wait'll You See the Sweetie and Me; Fables; Hum a Minstrel Song; I'm Always Grieving for You; I Didn't Ask, He Didn't Say, So I Don't Know; Just One More Night in the Moonlight; He's a Red-Hot Minstrel Fan; Finale (with Opening Chorus).

Plantation Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Program (10 Songs, Chorus, Finale) Words and Piano Music.....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

# Ladies' Minstrel First-Part



The Endwomen spring plenty of good gags that will appeal to mixed audiences

By JOHN E. LAWRENCE

Price, 60 Cents

## LADIES' SONG PROGRAM

Ladies' Opening Chorus; There'll Be No Me to Welcome You if You Ever Come Back; Come Over Tonight, I Want You; Gwine to Heaben Some Day; Just One More Night in the Moonlight; The Scandal Song; Man of My Dreams; Lucy Jackson's Man; I'll Say So; Swingin' Along; Tall, Dark and Handsome; Finale (with Opening Chorus).

Ladies' Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Program (10 Songs, Chorus, Finale), Words and Piano Music.....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

# Louisiana Minstrel First-Part



featuring a Wife-Calling Contest that ends with an avalanche of action

By JOHN E. LAWRENCE

Price, 60 Cents

## LOUISIANA SONG PROGRAM

Mirthquake Opening Chorus; Down in Alabam'; I'm Painting Your Face in the Moon; There'll Be No Me to Welcome You if You Ever Come Back; This Time Tomorrow; Christofo Columbo; I'll Always Remember You; Watermelon Days; Me and Mah Razor; I Can't Be Arrested for Making Love to You; The Minstrel Show Parade; Finale (with Opening Chorus).

Mirthquake Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Program (10 Songs, Chorus, Finale) Words and Piano Music.....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50



# Mellow Moon Minstrel First-Part

The Ends almost get snowed under by a Captured Snowstorm from the Sahara Desert



By BOB ROYCE

Price, 60 Cents

## MELLOW MOON SONG PROGRAM

Plantation Opening Chorus; The March of the Minstrel Men; Carbon Copy Rose; Ah Wants to Die From Eatin' Possum Pie; Make Up Your Mind; You-uns and We-uns Got Religion; He's de Funniest Man in de Show; You Won't Stay Away from Me; 'Tain't Right That Way, 'Tain't Right; Lazy Lagoon; Dancin' on the Steamboat Tonight; Finale (with Opening Chorus).

Plantation Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Program (10 Songs, Chorus, Finale), Words and Piano Music....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

# Mississippi Minstrel First-Part

featuring a hilarious Beauty Show of men's fashions



By HARLAN TARBELL

Price, 60 Cents

## MISSISSIPPI SONG PROGRAM

All-Around Opening Chorus; Rhythm of the Tambourine; An Old Kentucky Lullaby; Black Cat Blues; The Minstrel Strut; Linda; Lucky Sam; There's a Kiss in the Middle of Dixie; Rattle 'Em Bones; Song of the Levee; Ghost of the Minstrel Show; Finale (with Opening Chorus).

All-Around Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Program (10 Songs, Chorus, Finale), Words and Piano Music....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

# Movie Minstrel First-Part



The Minstrel Road to  
Hollywood - paved  
with gags and giggles

By WALTER F. KERR

Price, 60 Cents

## MOVIE SONG PROGRAM

Mirthquake Opening Chorus; Rhythm of the Tambourine; The Minstrel Show Parade; I'll Always Remember You; De Wes' Wind Blows from de Wes'; A Coon's Doxology; The Minstrel Strut; Down in Alabam'; If I Was What I Ain't Instead of What I Is; Gwine to Heaben Some Day; Rattle 'Em Bones; Finale (with Opening Chorus).

Mirthquake Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Song Program (10 Songs, Opening Chorus, Finale), Words and Piano Music .....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

# Mystery Minstrel First-Part



A Mixed Minstrel  
With the THRILLS of  
a Mystery Show

By WALTER F. KERR

Price, 60 Cents

## MYSTERY SONG PROGRAM

Searchlight Opening Chorus; Tall, Dark and Handsome; Mighty Lonely; Lucky Sam; Roll On, Black Water; Ah Wants to Drown in de Rivah of Religion; Ah Wants to Die from Eatin' Possum Pie; The Scandal Song; Carbon Copy Rose; What Is, Wasn't, and What Was, Isn't; Weepin' Willow Lou; Finale (with Opening Chorus).

Searchlight Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Song Program (10 Songs, Opening Chorus, Finale), Words and Piano Music .....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

# Old Kentucky Minstrel First-Part



The Ends will bring down the house with their original and rollicking Alliteration Contest

By JOHN E. LAWRENCE

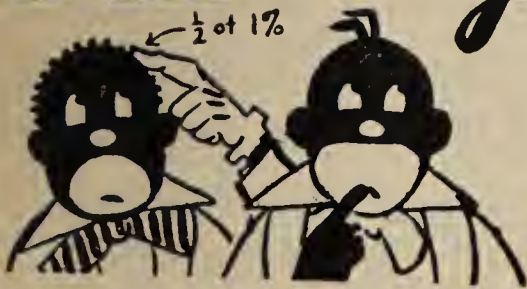
Price, 60 Cents

## OLD KENTUCKY SONG PROGRAM

Sunshine Opening Chorus; Rhythm of the Tambourine; Let Me Show You the Way to Happyland; I Ain't Got Enough for to Pass Around; A Game That Two Can Play; There's a Kiss in the Middle of Dixie; Come on, Black Boy!; Is You Hisn or Is You Mine?; I Ain't Got Time to Hang Around; It Shouldn't Have Been, But It Was!; Down Aroun' the Minstrel River; Finale (with Opening Chorus).

Sunshine Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Program (10 Songs, Chorus, Finale) Words and Piano Music.....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

# Old Virginia Minstrel First-Part



featuring a comedy Intelligence Test that is a wow

By JOHN E. LAWRENCE

Price, 60 Cents

## OLD VIRGINIA SONG PROGRAM

Seven-Eleven Opening Chorus; Gwine to Heaben Some Day; Oh, How I'm Longing for You!; Chick, Chick, Chicken!; Any Place in Dixie is Home, Sweet Home to Me; Henpecked Sam; Minstrel Man's Dream; Lucky Jackson's Man; My Girl of Twilight Dreams; He's a Small Town Sport; Take Me Back to Tennessee; Finale (with Opening Chorus).

Seven-Eleven Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Program (10 Songs, Chorus, Finale), Words and Piano Music.....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

# Red-Hot Minstrel First-Part



The End Men  
Go Prospecting  
for Gold Fish

By JEAN PROVENCE

Price, 60 Cents

## RED - HOT SONG PROGRAM

America Forever Opening Chorus; The Minstrel Show Parade; Song of a Dreamer; Ah's Got a Gal in Ev'ry State; Me and Mah Razor; If That Isn't Love, What Is It?; Ah Wed 300 Pounds; Melancholy Twilight; An Old Revival Meetin'; Under the Spell of the South; Swingin' Along; Finale (with Opening Chorus).

America Forever Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Song Program (10 Songs, Opening Chorus, Finale), Words and Piano Music .....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

# Sugar Foot Minstrel First-Part



The Old South Comes  
to Radioland in a  
Blackface Jamboree

By JEAN PROVENCE

Price, 60 Cents

## SUGAR FOOT SONG PROGRAM

Samples Opening Chorus; Cotton Blossom Dance; Chick, Chick, Chicken; Lazy Lagoon; Henpecked Sam; Where the Morning Glories Nod Good Morning; I Ain't Got Time to Hang Around; There's a Dusky Little Shadow in the Heart of Every Rose; There's a Kiss in the Middle of Dixie; You-uns and We-uns Got Religion; Dancin' on the Steamboat Tonight; Finale (with Opening Chorus).

Samples Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Song Program (10 Songs, Opening Chorus, Finale).....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

# Swanee Minstrel First-Part



has a Limerick-Making Contest full of sure-fire laughs, also an uproariously funny Closing Address

By JOHN E. LAWRENCE

Price, 60 Cents

## SWANEE SONG PROGRAM

Searchlight Opening Chorus; Rattle 'Em Bones; When I Hear a Lullaby, It Brings Back Home, Sweet Home; Lucky Sam; Dreams, Dreams, Dreams; I Missed My Train; A Coon's Doxology; Ghost of the Minstrel Show; Gee! I Wish I Had a Sweetheart Just Like You; Unconsciously; Croonin' 'Neath the Cotton-Pickin' Moon; Finale (with Opening Chorus).

Searchlight Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	.50
Complete Program (10 Songs, Chorus, Finale) Words and Piano Music.....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

# Tennessee Minstrel First-Part



featuring a merry Endurance Contest with shirts full of **BEES**

By BOB ROYCE

Price, 60 Cents

## TENNESSEE SONG PROGRAM

Samples Opening Chorus; Cotton Blossom Dance; Where the Morning Glories Nod Good Morning; Lightning Dan; There's a Dusky Little Shadow in the Heart of Every Rose; Ah Jest Wasn't There, Dat's All; That's What I Call Love; Melancholy Twilight; Busy Lizzie Brown; Under the Spell of the South; Heah Come Miss Hannah; Finale (with Opening Chorus).

Samples Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Program (10 Songs, Chorus, Finale), Words and Piano Music....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

# Uncle Sam Minstrel First-Part



End Men from the Four  
Corners of the U.S.A.  
Combine Mirth & Merriment

By ARTHUR L. KASER

Price, 60 Cents

## UNCLE SAM SONG PROGRAM

All-Around Opening Chorus; Any Place in Dixie Is Home, Sweet Home to Me; Somebody Lied; Way Down South; If That Ain't Love, What Is It?; In the Evening by the Moonlight Long Ago; I Ain't Got Time to Hang Around; Chick, Chick, Chicken; My Little Yankee Rose; Steppin' Around; Finale (with Opening Chorus).

All-around Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Song Program (9 Songs, Opening Chorus, Finale) .....	3.90
Orchestration of Program (Except two songs), 12 Parts and Piano.....	6.50

# VICTORY Minstrel First-Part



A Booming Celebration  
with Rocket Bursts  
of Mad Amusement

By JEAN PROVENCE

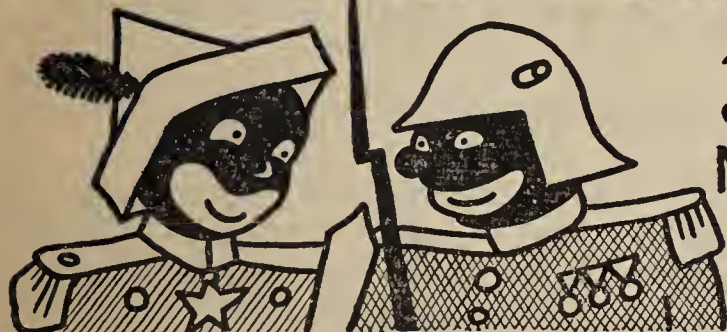
Price, 60 Cents

## VICTORY SONG PROGRAM

All-Around Opening Chorus; Ah'd Feel at Home in de Army; Melancholy Twilight; Somebody Lied; My Little Yankee Rose; Chick, Chick, Chicken; It's Time to Say Good Night; Ah Jest Wasn't There, Dat's All; Way Down South; Dancin' on the Steamboat Tonight; When We Go Marching Home; Finale (with Opening Chorus).

All-around Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Song Program (10 Songs, Opening Chorus, Finale), Words and Piano Music .....	4.25
Orchestration of Program (Except three songs), 12 Parts and Piano.....	6.50

# We're in the Army Minstrel First-Part



A Mad Melange  
of Military  
Mirth and Melody

By JEAN PROVENCE  
Price, 60 Cents

## WE'RE IN THE ARMY SONG PROGRAM

Seven-Eleven Opening Chorus; When We Go Marching Home; Minstrel Man's Dream; If That Isn't Love, What Is It?; Ah Proves It with Mah Razor; Under the Spell of the South; Ah Wants to Drown in de Rivah of Religion; Ah's Got a Gal in Ev'ry State; Good Night, Elaine; Where the Morning Glories Nod Good Morning; Steppin' Around; Finale (with Opening Chorus).

Seven-eleven Opening Chorus and Finale, Words and Piano Music.....	\$0.75
Orchestration of above, 12 Parts and Piano (No Words).....	1.50
Each Song, Words and Piano Music.....	.35
Orchestration of each Song, 12 Parts and Piano (No Words).....	1.00
Complete Song Program (10 Songs, Opening Chorus, Finale), Words and Piano Music .....	4.25
Orchestration of Complete Program, 12 Parts and Piano (No Words).....	6.50

(The prices of the song program and orchestration do not include the We're-in-the-Army Minstrel First-Part, which is 60 cents per copy.)

### TO COVER INCREASED POSTAGE AND HANDLING EXPENSE, PLEASE ADD THE FOLLOWING CHARGES TO YOUR REMITTANCE:

1. On books, comedy sketches, blackface and opening choruses, minstrel first-parts and songs: 4c a copy, not to exceed 20c.

2. On all hair goods, accessories, window cards, cuts, stage make-up, etc., which are sent insured, add 5% of the cost of the merchandise.

# Minstrel Opening Choruses and Finales

*A Number for Every Ensemble Need*



Get your audience in a friendly mood, tingling with the warm glow of pleasure, from the opening curtain. Get away to a flying start and make a whirlwind finish, and your show will be pronounced a success, even though there may be some rough spots in between. Denison's Opening Choruses and Finales for Minstrel Shows, Musical Comedies and Revues are for the purpose of creating good first and last impressions. As such they are specially written for Denison's and display a genuine professional touch. Each Opening Chorus and Finale tells an original and interesting story and will instantly thaw the chilliest audience. Laughable, artistic, and in excellent taste. The finale of each chorus is a witty "thank you." *Mailed in large, reinforced envelopes for flat delivery.*

**Piano score, words and music. Each number, 75 Cents**

*Each of the following numbers consists of opening chorus and finale.*

**All-Around Minstrel Chorus.** A general-purpose number, for opening and closing a minstrel show. The opening conveys a cheery greeting, and the finale conveys a "thank you" in a novel way. A catchy original composition, sprinkled with snatches of old-time favorites.

**America Forever Minstrel Chorus.** A lively and patriotic opening chorus and finale, full of enthusiasm for the U. S. A. and zeal in defending her against her enemies at home and abroad. It has a tuneful, stirring melody, easily learned because it's interwoven with snatches of such familiar tunes as "Auld Lang Syne," "Yankee Doodle," etc. Just the thing to open and close almost every patriotic entertainment or revue.

**Bohemia Chorus.** Especially designed for opening and closing any type of musical comedy or revue. Also suitable for minstrels. Professional in atmosphere, highly effective, yet easy to present. Can be used for dozens of different purposes.



**Ladies' Minstrel Chorus.** Designed expressly for opening and closing a women's minstrel first-part, this lively chorus runs all the way from dreamy waltzes to fast and furious jazz. Full of variety and affording unlimited opportunity for trained singers, yet easy enough for novices.

**Laughing Minstrel Chorus.** Rousing, up-to-the-minute number with attractive solo, duet, and chorus work. Novel features include occasional spoken lines and laughter from the circle harmoniously cued into the score. Music is melodious and easily learned. For speed and gayety, it is a winner. Fine also for musical comedies.

**Mirthquake Minstrel Chorus.** Fast-moving, up-to-date and then-some number, brimming over with snappy comedy lines for the soloists and the chorus. Full of laughs and delightful, catchy melodies, easily learned. Excellent to put the audience in a receptive mood for the rest of the show.

**Operatic Minstrel Chorus.** Another general-purpose number. The theme flits from original jazz to grand opera, and back again to jazz, in a fashion that is novel and amusing. Sometimes listed on programs as "The Music Masters' Nightmare." Good for any style of first-part.

**Plantation Minstrel Chorus.** Radiates the spirit of the real old plantation minstrels. Into a catchy original composition are woven fleeting bits of old-time songs that are always popular with audiences. Thoroughly modern, yet it awakens memories of the long ago.

**Samples Minstrel Chorus.** Stirring novelty number, in which the chorus pretend to advertise their show by means of samples of various items on their program, featuring several endmen and the interlocutor. Gay comedy lyrics are tunefully presented, with a snatch of an old familiar song in the midst of the snappy modern rhythm. Catchy and easy to sing.

**Searchlight Minstrel Chorus.** Something unique in opening choruses. Curtain rises on a dark house and stage, with the entire minstrel circle singing in the wings. Interlocutor enters first with his searchlight; and the other principals and chorus follow in installments, with highly dramatic effect and several original comic features. Rousing finale.

**Seven-Eleven Minstrel Chorus.** Sparkling novelty in opening choruses, brimful of give-and-take comedy and lyric cross fire between soloists and chorus. Opens with the endmen in the midst of a lively game of rolling the bones and soon swings into a gay medley of old and new tunes, in which "Marching Through Georgia," "Sweet Genevieve," and "Dixie" figure prominently. A riot, even to the finale.

**Smoke Town Minstrel Chorus.** Live-wire chorus novelty, in which the singers hail their audience through an imitation microphone and the interlocutor officiates as radio announcer. Ensemble singing alternates with the interlocutor's solo passages with excellent comedy effect. Sprightly, tuneful, and easy to perform.

**Sunshine Chorus.** Novelty number especially designed for musical comedies. Bubbles over with joy and has delightful transitions from comedy to tender sentiment. The music is full of spice and ginger, with rhythms varying from ragtime to dreamy waltz time.

**Complete Vocal Score** for male and mixed voices, arranged for first tenor, second tenor, baritone, bass, soprano, and alto, are available for all the above choruses except "Ladies'." This complete vocal score will save valuable time in rehearsing and make the singers more certain of their parts.

**Price, per copy, 35c; per dozen copies, \$3.15; per 50 copies, \$10.00.**

### Orchestral Arrangements

Supplementing the vocal score, a special orchestration is available for *each* Denison's Opening Chorus and Finale. It provides for twelve parts and piano as follows: Piano, First and Second Violin, Viola, Cello, Bass, two Saxophones (E flat Alto, B flat Tenor), Flute, Clarinet, Trumpets, Trombone, Drums. The cost of the orchestration is extra, but is trivial compared with the expense of employing a local or special arranger. Orchestrations *do not* include words. No sets broken.

**Each Number, \$1.50**



# Clever Songs for Your Show

THIS LIST OF SURE-FIRE COMICS AND OTHERS FILL A GREAT NEED  
Price, 35 Cents Each



Complying with a demand for a series of *clean, catchy* musical numbers of the popular type, which are well adapted for interpolation in minstrel shows, musical comedies, revues, and vaudeville, the publishers offer the following carefully selected songs, ideally suited to the purposes for which they were especially written. Each number is in regular sheet music form, for piano and voice. Songs marked (Q) include also quartet arrangement of chorus for male or mixed voices, except where indicated for male voices only. Songs marked (QQ) are arranged throughout for male or mixed quartets. Songs marked (Uke) have ukelele arrangement. *Mailed in large, reinforced envelope for flat delivery.* (No songs sent on approval.)

## MINSTREL SONGS

**Ah Jest Wasn't There; Dat's All.** The coon who always aims to sidestep trouble and hard work explains his system in the best minstrel style. Capital endman ditty, with plenty of punch. (Uke).

**Ah Proves It with Mah Razah.** Endman specialty, in which Bones praises the efficacy of his trusty razor in proving him right whenever any misguided person tries to prove him wrong. Good comedy dance number. (Uke).

**Ah Wants to Die from Eatin' Possum Pie.** Capital endman specialty, with special stop dance music admirably adapted to eccentric tap dancing. Fine for vaudeville as well as minstrels. (Uke).

**Ah Wants to Drown in de Rivah of Religion.** A Negro spiritual number with an inspiring lyric and plenty of genuine old-style camp-meeting rhythm. Fine for the minstrel soloist. (Uke).

**Ah Wed 300 Pounds.** Hilarious endman feature number, celebrating the trials of a darky who annexed an over-fat bride. A minstrel hit, bound to bring down the house. (Uke).

**Ah'd Feel at Home in de Army.** Negro is drafted into the army but finds no change in his life after the regimentation and the storm and stress of married life. A laugh in every line. (No Orch.)

**Ah's Got a Gal in Ev'ry State.** Featured by the Prairie Ramblers over Station WLS and recorded by them on Columbia Okey records. A comedy hit. (Uke).

**All Aboard for Cotton Town.** Brisk and tuneful gang song, full of the joy of a Dixie homecoming. Just the thing to start a minstrel show with the proper enthusiasm. (Q) (Uke).

**Any Place in Dixie Is Home, Sweet Home to Me.** A delightful southern number, with a lively fox-trot swing, appropriate for solo and gang singing in minstrels and musical comedies. Lovers of Dixie songs will find this a real winner. (Q) (Uke).

**As Long As I Have You.** Tuneful waltz number for the ballad soloist, with attractive duet and quartet arrangements of the chorus. Fine also for vaudeville and revues. (Q).

**At the Bend in the Lane.** A tender love ditty full of wistful memories and rich in haunting melody. Sure-fire number for the minstrel ballad singer. (Uke).

**The Birth of a Minstrel Show.** Who staged the first minstrel show, and how was it done? Read the answer in this rollicking minstrel ditty, which sets the feet of the audience tapping with its fascinating rhythm. Solo and gang number. (Uke).

**Black Cat Blues.** A low-down blues number about a superstitious darky who met a big black cat, with disastrous results. Endman specialty made particularly effective, if desired, by the use of a black cat. (Uke).

**Bones, You Done Me Wrong.** Contains the tuneful reproaches of Gabriel Jones for one Snake Eye Johnson for trimming the unlucky Gabe at a game of dice. Live-wire endman specialty, in which minstrel dice may be employed. (Uke).

**Brother, Control Yo'self.** The prisoner at the bar, accused of watermelon theft, is sure he must be innocent, since only one watermelon seed was found as evidence; but de jedge is hard-boiled. Capital ditty for the endman comedian. (Uke).

**Busy Lizzie Brown.** A lively minstrel ditty, featuring the energetic cullud washlady. Endman novelty, ideal for use in blackface female impersonation roles. Good for vaudeville, as well as minstrels. (Uke).

**By the Light of Your Eyes.** Idyllic love ballad, with a melody to stir the pulses and swinging rhythm as modern as it is catchy. Suitable also for minstrel comedies and revues. (Uke).

**Cabin of My Homeland Dreams.** Tuneful southern ballad, full of an exile's wistful memories of the old home cabin down in Dixie. It has popular qualities that fit it for almost any type of entertainment. (Uke).

**Carbon Copy Rose.** A delightful darky lullaby, rich in melody. Bound to make a hit with the minstrel ballad singer and his audience. (Uke).

**Chick, Chick, Chick.** Rollicking coon song, in which Friend Fowl gets his last earthly warning from the cullud gem-man who is on his trail. An ideal endman novelty, with encore choruses. (Uke).

**Christofó Columbo.** A popular version of an old sea chantey that always brings down the house. A sure-fire minstrel number, with fifty extra patter stanzas, each funnier than the preceding. (Uke).

**Come On, Black Boy.** Blackface comedy quartet, for male or mixed voices, with a catchy refrain for close harmony effects. A rollicking ballad of the steamboat roustabout loading cotton bales under the tyrannical eye of the stevedore. Plenty of encore stanzas. (QQ).

**Come Over To-night; I Want You.** Charming waltz song, easy to learn and quick to catch the fancy of the audience. An ideal selection for a girl soloist. (Q).

**A Coon's Doxology.** Blackface character song, hilariously funny. Bound to be the singing comedian's one best bet, as a regular program number and as an encore.

**Cotton Blossom Dance.** A rousing gang song. Just the thing for opening a minstrel program. A fine song-and-dance number, with a catchy rhythm, that is equally well suited to an endman's dance or to the needs of a vaudeville dancing team. (Q) (Uke).

**Croonin' 'Neath the Cotton-Pickin' Moon.** A beautiful southern serenade, rich in mellow chords and close harmony; excellent feature for any musical comedy or minstrel. (Q). For male voices only.

**The Dance King.** Gay fox-trot novelty featuring the wizard who can dance any steps, no matter how new and complicated. Excellent for the song-and-dance comedian in minstrels or revues. (Uke).

**Dancin' on the Steamboat Tonight.** All the darkies in town will be found at the popular dance on the steamboat. Brisk minstrel specialty, with patter, equally good for the endman soloist and for lusty chorus singing. (Q) (Uke).

**Dat's Mah Coal-black Angel.** An appealing mammy song, bound to make a hit with ballad soloists and their audiences. Also good for ensemble singing. (Uke).

**Dat Man Ain't Me Nohow.** Sam is so zealous in proving that he has had no part in stealing Deacon Johnson's chickens that he involuntarily lets the cat out of the bag. Hilarious endman specialty, of the song-and-dance variety. (Uke).

**De Wes' Wind Blows from de Wes'.** This nonsensical darky ditty will impart added punch to any minstrel show, and has a whole page of encore verses that will come in handy.

**Dixie Isn't Dixie Any More.** The Dixie fan laments the disappearance of the good old customs and landmarks in a modernized Dixie. Lively minstrel ballad, rich in up-to-date rhythm. (Q) (Uke).

**Down Aroun' the Minstrel River.** A gay minstrel number, all about the delights of minstrelsy down in Dixie. For soloists and gang chorus. Full suggestions for presentation with novel Mississippi levee settings. (Q) (Uke).

**Down in Alabam'.** A southern darky song, with a catchy, syncopated rhythm particularly well suited to minstrel chorus and gang singing. An unmistakable winner in minstrels and revues. (Q) (Uke).

**Dreams, Dreams, Dreams.** Love ballad that wins the hearts of singers and audience at first hearing. Has a waltz chorus that you can't forget. (Q).

**Dust Off de Road foh Me.** Snappy modern spiritual full of old-fashioned revival meeting fervor. Excellent for alternate solo and ensemble singing, with full harmony chorus. (Uke) (Q).

**Fables.** A highly popular comedy number with a good supply of topical verses for encores. A feature end song for minstrels, and sure of a hit with any comedian.

**A Game That Two Can Play.** Tuneful fox-trot number, with a rhythm lively enough to set the feet of any audience a-tapping. Ideal for song-and-dance couple in musical comedy, vaudeville, or minstrels. (Q).

**Gee! I Wish I Had a Sweetheart Just Like You.** A waltz-time winner, with a smoothly flowing rhythm, and a catchy melody that sings itself. Good solo or team number. (Q).

**Ghost of the Minstrel Show.** Capital endman novelty, very effective when presented with a chorus of ghosts and a few spooky accessories. A potential hit, with up-to-the-minute music. (Q) (Uke).

**Good Night, Elaine.** Melodious waltz ballad, celebrating the lovers' farewell and retelling love's sweet old story in modern tempo. Suitable for revues and vaudeville, as well as minstrels. (Uke).

**Gwine to Heaben Some Day.** Melodious Negro spiritual, with all the swing and fervor of the old-time plantation revival tunes. Has an irresistible chorus that will send the audience away humming. Splendid for minstrel solo and ensemble singing. (Q) for male voices only. (Uke).

**Headin' Back Home.** The homesick wanderer turns his steps back to the old Alabamy home, in happy anticipation of the welcome that awaits him. Appealing ballad, excellent for ensemble work. (Uke).

**Heah Come Miss Hannah.** A spirited fox-trot number, celebrating the attractions of a dusky belle courted by all the boys. Excellent endman specialty, with a good chance for ensemble singing. (Q) (Uke).

**Hee-haw, Ol' Fool Mule.** Celebrates the record-breaking stubbornness of ol' Jim Johnson's mule. Lively endman specialty, with a fine chance for comic character impersonation. (Uke).

**Henpecked Sam.** Typical endman number, celebrating the woes of the henpecked coon, whose better half has the art of throwing things. Just the thing to quicken the pace of a minstrel show or a blackface sketch. (Uke).

**He's an Aig-shaped, Burr-Head, Good-for-Nothin' Coon.** The darky washerwoman doesn't break her heart when the jedge puts her wuthless ol' man in the calaboose. A laughing hit for the endman comedian. (Uke).

**He's a Red-Hot Minstrel Fan.** Stirring humorous novelty, featuring the nut who never misses a minstrel show and even acquires the minstrel strut. Capital endman song. (Q) (Uke).

**He's de Funniest Man in de Show.** Lively endman novelty with laughing chorus full of comic possibilities. Exploits the antics of the show's funniest comedian. (Uke).

**Hum a Minstrel Song.** A brisk and tuneful number, celebrating the virtues of the minstrel song as a gloom chaser. A heart-stirring gang song for the entire circle. (Q) (Uke).

**I Ain't Got Enough for to Pass Around.** An irresistibly funny coon song, with a blue-y accompaniment. A popular number, always good as an endman specialty. A great blackface feature.

**I Ain't Got Time to Hang Around.** A nut novelty that should keep any audience roaring. May be talked or sung, by blackface or straight comedian. Bound to be a hit in minstrels or vaudeville.

**I Can't Be Arrested for Making Love to You.** Lively fox-trot number, with comic patter. Extra novelty chorus for two singers, with a close harmony humming accompaniment. (Uke).

**I Didn't Ask, He Didn't Say, So I Don't Know.** Relates the comic adventures of the cautious Josiah Diggs, who always sidestepped danger. An ideal minstrel end song, with catchy melody. (Q) For male voices only.

**If I Was What I Ain't Instead of What I Is.** Lively endman ditty, featuring a comical darky philosopher without a dime in his jeans. Good for solo and gang singing.

**I'll Always Remember You.** A tender love ballad, with an attractive modern melody. A boon to soloists and a sure winner with audiences. Good for minstrels and revues. (Uke).

**I'm Always Grieving for You.** Charming love song, with a provocative modern swing well adapted to dancing. It has a duet arrangement of the chorus that will appeal to song-and-dance teams. (Uke).

**I Missed My Train.** Blackface novelty. The kind of song that tempts the audience to join in on the chorus. Rapid-fire and sure-fire number for minstrels, musical comedy, or vaudeville sketch. (Q).

**I'm Painting Your Face in the Moon.** Charming waltz ballad, rich in melody and up to the minute in music and lyric. A splendid song-and-dance number for revues and minstrels. (Q) (Uke) (No Orch.)

**In My Dream of Dixieland.** Endman's comic ditty, setting forth a darky's dream of Dixie as a land flowing with watermelon juice and abounding in other eatables. A humorous hit, with a rousing chorus. (Uke).

**In the Evening by the Moonlight, Long Ago.** A southern ballad popular with singers and audiences alike. An appealing lyric, with rich harmony all the way through. Appeals to old and young. (Q).

**In the Valley Where the Wild Flowers Grow.** A tuneful love ballad, with a catchy popular rhythm that makes it a good ensemble number. Excellent for musical comedies and revues. (Uke).

**In Wrong, So Long.** A sure laugh winner for any comedian. Each verse is a chuckle, and each chorus is a roar. Can be done as a talking song.

**Is You Hisn or Is You Mine?** Coon comedy hit, with a double-fisted punch in the ending. Brisk, snappy rhythm and catchy melody. Excellent for solo or minstrel chorus.

**It Shouldn't Have Been, But It Was!** A real novelty in coon songs, with comic spoken patter preceding each stanza. Recites the woes of the coon who just found himself henpecked, not by his wife but by her seven sisters. Just one big gale of mirth.

**I've Had 57 Varieties of Sweethearts.** A very funny lyric, set to the kind of music that makes your feet beat time. (Q).

**Just a Twilight Love Song.** Sentimental waltz ballad, with an easy, popular swing; effective for solo and chorus work. Good also for musical comedies and revues. (Uke).

**Just One More Night in the Moonlight.** Charming love ballad, with a haunting melody and an attractive duet arrangement of the chorus. Thoroughly up to date in lyrics and music. Ideal for musical comedies, revues, or minstrels. (Uke).

**Lazy Lagoon.** Waltz ballad, full of modern harmony of peculiar charm, in which one can almost hear the rhythmical lapping of placid water. Ideal for revues, vaudeville, and minstrels. (Uke).

**Let Me Show You the Way to Happyland.** Graceful waltz song, with a chorus that few audiences can hope to resist. Will add a touch of charm to any musical comedy, minstrel show, or home program. (Q).

**Lightning Dan.** Dixie's fastest man, the dashing aviator, comes into his own at last. Endman specialty with a lively swing and an up-to-the-minute melody. Suitable for vaudeville and revues, as well as minstrels. (Uke).

**Louisiana Anna.** A ballad with a swing and a lilt. Especially good for an ensemble number with a quartette, or it can be used effectively in a minstrel show. It's a sure-fire hit. (No Orch.)

**Lucky Sambo.** A delightful serio-comic song that tells of the good fortunes of Sambo, who is just a lucky guy. Great for a comedian who can execute a soft-shoe dance with the ensemble. (No Orch.)

**Linda.** Tuneful love ballad, in which the dusky swain croons to his ladylove under a southern moon. Easy to make a hit with this number in minstrels, musical comedies, and revues. (Q) (Uke).

**Louisville Louie.** Celebrates the splendors of a coon who toils on a moving van all day and blossoms out as a gay sport at night. Lively endman specialty, suitable for eccentric dancing. (Uke).



**Lucky Sam.** Slickers meet their match when they try to get the better of Lucky Sam, Dixie's gamblin' man. A fast-moving endman specialty, with plenty of opportunities for the minstrel comedian. (Uke).

**Lucy Jackson's Man.** Lucy Jackson has more trouble keeping track of that philandering coon of hers! Ideal endman novelty, just bubbling over with pep and laughter. (Uke).

**Make Up Your Mind.** Attractive fox-trot number, featuring a reproachful lover, who has been ill-used by a coquette. The ballad singer's best bet. (Uke).

**Mandy, Let Yo' Andy In.** Mandy Johnson puts her no-'count husband in his place whenever he gets obstreperous. A hilarious endman specialty with some capital patter. A fast number, good for eccentric dancing. (Uke).

**Man of My Dreams.** Melodious love ballad, with a refrain full of catchy modern rhythm. Excellent number for a girl soloist in musical comedies, revues, and minstrels. (Q) (Uke).

**The March of the Minstrel Men.** Snappy marching song, celebrating the glories of the old-time minstrel men. It has an infectious rhythm, bound to set all feet tapping. (Q) (Uke).

**Me and Mah Razor.** Blackface comic novelty, with a snappy melody. Ends with "razor dance," to accompaniment of male quartet. Typical endman's song-and-dance number. (Uke).

**Melancholy Twilight.** A charming waltz number, of the type that lingers long in the popular mind. An inevitable hit, which almost sings itself. Ideal for every type of popular program. (Uke).

**Mighty Lonely.** Tuneful ballad in fox-trot rhythm for the musical comedy or revue soloist, with attractive ensemble work in the chorus. Sure-fire in its wistful appeal. (Uke).

**The Minstrel Ball.** The darkies' paradise is the minstrel ball, where all the endmen and other minstrel celebrities may be met. Rousing song-and-dance specialty bound to make a hit in minstrels. (Q) (Uke).

**Minstrel Man's Dream.** The minstrel man dreams of the good old days when the endman was king and ruled over a great kingdom of admiring subjects. Snappy fox-trot ditty, featuring some famous old-time minstrel stars. (Uke).

**The Minstrel Show Parade.** Nothing ever stirred up Reubenville like an old-time minstrel show. You ought to have seen the way the kids, old and young, turned out for the parade! Rousing number. (Uke).

**The Minstrel Strut.** Snappy endman specialty, demonstrating some new dance steps in highly humorous fashion. Offers a fine chance for eccentric comedy dancing. Good for vaudeville as well as minstrels. (Q) (Uke).

**Mississippi Shanty.** Sweet are the memories of the old home in the far South beside the big river. Charming waltz number for ballad soloist and chorus, assisted by close harmony group. (Q) (Uke).

**Mule - Ear, Liver - Lip Mose.** Behold the struttings of Mose, all puffed up over his reputation for being the ugliest man in town. Comical endman song-and-dance novelty. (Uke).

**My Girl of Twilight Dreams.** Melodious waltz ballad, with just enough appeal in the music and pathos in the lyric to capture the hearts of any audience. Ideal song-and-dance number. (Q) (Uke).

**My Mammy's Twilight Lullaby.** Delightful southern ballad, with an easy rhythm that commends it to the minstrel soloist. Offers a fine chance for ensemble singing. (Q)

**My Yankee Rose.** A novelty number in waltz time. Extremely fine for revue and variety shows as well as minstrels. A real song hit that can be whistled. (No Orch.)

**Oh, How I'm Longing for You!** An appealing fox-trot ballad, up to the minute in rhythm and melody. Excellent for solo or chorus work in minstrels, musical comedies, and vaudeville. (Q) (Uke).

**An Old Kentucky Lullaby.** Charming waltz ballad that takes the audience back to the days of mother's lullabies in the old home. Just the thing for minstrels and musical comedies. (Uke).

**Old Plantation Moon.** Fox-trot ballad, celebrating the joys of Dixie and the attractions of a southern moon. A general favorite with minstrel audiences.

**An Old Revival Meetin'.** A rousing camp-meeting number in the style of a Negro spiritual, commemorating the old-time darky revival meeting. An up-to-date melody, with a fine, swinging chorus, very effective in ensemble singing. (Q) (Uke).

**Ol' King Cotton.** A fast-moving gang song celebrating the fame and glory of Dixie cotton fields. Nothing better for a closing number. (Uke).

**The Promenade Song.** A gay and sure-fire opening number, full of the minstrel fan's happy anticipations of the forthcoming show. Ideal for gang singing. (Uke).

**Rattle 'Em Bones.** A fast-moving endman specialty, offering Bones or Tambo a fine chance for comic impersonation and eccentric dancing. A rousing gang chorus helps to make this a sure-fire minstrel feature. (Uke).

**Rhythm of the Tambourine.** An ideal song-and-dance number for the burnt cork comedian in minstrels or vaudeville. Has an irresistible rhythm, and a stirring chorus for ensemble work. (Q) (Uke).

**Roll On, Black Water.** A snappy river song, celebrating the glamor of the show boat and of the majestic rolling waters of the Mississippi. Picturesque lyric and catchy chorus, suitable for a novelty number with an attractive river setting. (Uke).

**Shake Yo' Shoes.** Fast-moving gang song, just the thing for minstrels and vaudeville. It has a chorus well adapted to specialty dancing. (Q) (Uke).

**She's Just the Girl for Me.** Humorous solo number, in which the thrifty lover enumerates the charms of his economical ladylove. Up to the minute in music and lyric. A winner for the singing comedian in musical shows and revues. (Uke).

**The Show Must Go On the Same.** Attractive minstrel ballad, with a popular waltz-time rhythm, celebrating the do-or-die spirit of those who entertain the public. (Uke).

**Sister, Let de Spirit Move You.** A stirring ditty of the spiritual type, in which the Negro parson rebukes a defiant and erring sister. Excellent for solo, chorus, and close harmony work. (Q) (Uke).

**Somebody Lied.** A Bert Williams hit, bound to be a favorite with singing comedians. Plenty of encore stanzas.

**Song of a Dreamer.** An appealing ballad, tinged with a gentle and wistful melancholy, expressive of the mood of a disillusioned lover. Has a haunting melody, bound to set audiences humming. (Uke).

**Song of the Levee.** Lively ditty, setting forth the joys of hearing the darkies sing old plantation melodies down on the levee. Contains snatches of old favorites like "Dixie," "Old Folks at Home," and "Old Black Joe." (Uke).

**The Stars, the Night, the Moon.** An idyllic love ballad, rich in the charm that makes a song a favorite with minstrel soloists and listeners. Fine, also, for vaudeville revues and musical comedies. (Uke).

**Steppin' Around.** A fast one-step song; action from start to finish. Easy natural harmony, peppy rhythm. As a rousing ensemble number, it is a sensation. Great for song-and-dance stunt. (Q)

**Swanee Jubilee.** All the coon lady-killers are going to the Swanee jubilee, and have their dancing partners all chosen. Rousing endman specialty with opportunity for fast eccentric dancing. (Uke).

**Swanee Rhythm.** Endman specialty, echoing the tap of darkies' feet as they dance on the levee. A fast dance number with an irresistible modern rhythm and a spirited gang chorus. (Q) (Uke).

**Swanee River Blues.** Clever comedy lyric, combined with melody and harmony characteristic of the American darky. A big feature for any minstrel show or blackface act. (Q).

**Swingin' Along.** Fast-moving ditty for a soloist or a song-and-dance team, with a rousing gang chorus. A delightful combination of sentimentality and humor. (Uke).

**'Tain't Right That Way, 'Tain't Right.** Nonsense ditty for endmen soloists, with a regular coon shout chorus. A number to speed up the tempo of any show. (Uke).

**Take Me Back to Tennessee.** Novel and up-to-date southern ballad, with a stirring rhythm and a lyric full of charm. Includes some lively humor-

ous patter by way of contrast. Fine for minstrel or musical comedy soloist and chorus. (Q) (Uke).

**That's What I Call Love.** Serio-comic love ballad, full of catchy melody and unexpected humor. Excellent for minstrel or vaudeville soloist, with a good chance for chorus singing. (Q) (Uke).

**There'll Be No Me to Welcome You if You Ever Come Back.** Rousing coon song, in which de cullud lady figuratively shakes her fist at her wuthless ol' man down in Alabam'. Ideal minstrel number.

**There's a Dusky Little Shadow in the Heart of Every Rose.** Charming lullaby ballad, featuring Mammy's lovable pickaninny in delightful fashion. A sure-fire winner for the minstrel soloist and the vaudeville singer. (Uke).

**There's a Kiss in the Middle of Dixie.** A humorously sentimental southern number with a brisk fox trot rhythm, excellent for minstrels, musical comedies, and vaudeville sketches. (Q) (Uke).

**There's a Reason for Everything But You.** Bones has the last word in his farewell quarrel with his ex-lady love, a gal who could never worry him. Just the thing for the endman comedian seeking a potential hit. (Uke).

**This Time Tomorrow.** A ballad of love's reproaches rich in rhythm and easy to sing. Excellent for solo or chorus work. Equally good for minstrels or musical shows. (Uke).

**Unconsciously.** Comic song novelty, all about the great "discovery" that petty thievery is a disease. Uproariously funny. Will quicken the pace of any musical show or entertainment program. Solo or gang song.

**Under the Spell of the South.** The delights of Dixie's Land were never more tunefully celebrated than in this attractive minstrel ballad. Fine for solo or chorus work, and bound to register a hit. (Q) (Uke).

**Wait'll You See the Sweetie and Me.** Humorously sentimental solo number, with a catchy chorus, for the singing comedian. A fast-moving, musically high-stepping song, good for musical shows, revues, and vaudeville. (Q) (Uke).

**Watermelon Days.** Melodious southern ditty, humorously reminiscent of boyhood days in the old cabin home at watermelon time. Rhythm is perfect for tap and soft shoe dancing in minstrels or revues. (Q)

**Way Down South.** A beautiful song of the Southland. Especially fine for a soloist, quartette, and ensemble. A hauntingly lovely melody filled with exquisite melody. (No Orch.)

**Weepin' Willow Lou.** Lively and humorous ditty giving the low-down on the gold-digging damsel who gets everything she wants by a judicious use of tears. Excellent feature for minstrels, revues, and vaudeville. (Q) (Uke).

**What Is, Wasn't, and What Was, Isn't!** A nonsensical novelty, brimful of absurd darky philosophy and comic misinformation. Just the kind of snappy musical tomfoolery that endmen comedians are always seeking. Excellent also for vaudeville.

**What Makes a Nigger Prowl?** A rousing coon shout with a tuneful fox-trot rhythm. An ideal endman song, full of all the rib-tickling qualities that make such a number the hit of the show.

**When I Hear a Lullaby, It Brings Back Home, Sweet Home.** Appealing home ballad. Strikes a note of tender sentiment that brings instant response. This number will fit into any musical show, entertainment program, or home singing-bee. (Q)

**When You Dream About the Last Waltz.** Charming waltz ballad, rich in reminiscences of old times and an idyllic dance with a long-lost sweetheart. Bound to be popular in musical comedies and revues as well as minstrels. (Uke).

**When You Walked Into My Heart.** A delightful love lyric with a touch of drollery that makes its appeal irresistible. Melodious waltz ballad that would make a fine dance number in skits, musical tabloids, and minstrels.

**Where the Morning Glories Nod Good Morning.** A delightful ballad, featuring the lovers' outdoor paradise, with a Bob White whistle in the chorus. Bound to be a favorite with minstrel and revue audiences. (Uke).

**Who? Me?** Mose offers Henry a ticklish sort of job, which Henry wouldn't have on a bet. Hilarious talking song for two endman comedians, easy to put across the footlights. (Uke).

**You're One in a Million.** Charming waltz-time melody. A Cupid-in-action number of the sure-fire type. Admirable as solo or duet, with chorus work, for musical comedies, revues, and song-and-dance teams.

**You-uns and We-uns Got Religion.** Up-to-the-minute spiritual, sweeping singers and audience along with all the emotional fire of the old-style camp meeting. A tuneful number, unrivalled for ensemble singing. (Q) (Uke).

**You Won't Stay Away from Me.** A whimsical love ballad with a tenderly humorous twist and a catchy melody. Excellent for minstrels, revues, and vaudeville. (Uke).

**The price of the preceding songs is 35 cents each.**

**Orchestrations** are available for the preceding list of minstrel songs, except where indicated. Orchestrations *do not* include words. Each set is for twelve parts and piano as follows: Piano, First and Second Violin, Viola, Cello, Bass, two Saxophones (E flat Alto, B flat Tenor), Flute, Clarinet, Trombone, Trumpet, Drums. No sets broken. **Each Number, \$1.00**



# Comedy and Revue Songs

**A B C Days.** Rollicking childhood waltz number, reminiscent of the little red school on the hill and other delightful memories. Ideal for solo or gang singing. (Q) (Uke).

**The Bughouse Serenade.** An up-to-the-minute nut song, with an easy melody and a lyric that is the last word in giddy nonsense. This number will add hilarity to almost any type of program. (Q) (Uke).

**Carmen, She Was Absolutely Charmin'.** A novelty comic number with raggy treatment of Spanish music. Splendid for ensemble and solo.

**Chinese Love Song.** A novelty number, plaintive and appealing, with a musical arrangement that is distinctively different.

**The Farmer Goes to the City and the City Folks go to the Farm.** Snappy fox-trot ditty for the warbling philosopher, full of humorous comments on the roving tendencies of rural and city people. Excellent for skits and musical comedies. (Uke).

**Freckle Face Sal.** Sal's swain recalls the days of their childhood flirtation, when they used to match freckles. Semi-hick comedy number with an attractive waltz rhythm. (Q)

**Got Plenty of Oil, Got Plenty of Gas.** When Billy Baxter gets into any kind of tight place, he makes a safe fade-away in his new car. Fox-trot novelty, suitable for musical comedy or vaudeville.

**He's a Small-Town Sport.** Comedy character song, featuring a figure familiar to every small-town, rural, and suburban audience in America, and bound to make them all guffaw. Solo or gang song.

**Hey, Tony!** Humorous 'Italian character number, featuring the lazy wop who would rather sleep than to "go fix-a da street car track and mak'-a some dough." Good for vaudeville and revues. (Uke).

**I'll Say So.** Song-and-dance number for a man and a girl, or two girls, if preferred. Has a humorous lyric full of up-to-date wise cracks, to be sung or talked, also a catchy, fox-trot melody. May be used as a lisping song. (Uke).

**I'm the Belle of Hopkins Corners.** The winner of a rural beauty contest struts her stuff and gives the audience a treat. Comical hick song-and-dance specialty for a Sis Hopkins character. Just the thing for vaudeville and revues. (Uke).

**I'm the Kid That Built the Pyramid.** A nut song for a good singing comedian; easy to sing. Will wake up any audience with its extravagant fun-making. Snappy ensemble work in chorus.

**It's Time to Say Good Night.** A tuneful waltz ballad that will fit into any program as a farewell number. Suitable as a solo or for ensemble singing. Catchy and sure-fire. (Uke).

**Just Lettuce Alone.** Humorous novelty, up-to-the-minute and rich in wise cracks. Its easy swinging rhythm and popular catch-lines make it a capital revue song for soloists and gang choruses. Extra patter stanzas and refrains. (Uke).

**Meenie From Meeneesota.** Yumpin' yiminy! What havoc Ole Cupid's darts create in the heart of Meenie's swain every time he looks at her! Comical Swedish dialect novelty, for solo or gang singing. (Uke)

**Morning, Cy!** One of the best rube songs in a generation, ideal for a barn dance. Fine for vaudeville sketches and revues. Includes special barn dance arrangement for orchestral use.

**Mud Pie Days.** A kid number in waltz tempo that always pleases. Easy to learn; appeals to youngsters; fine for juvenile or adult performer. (Q)

**The Night That Timothy Sheenan Married Daphanay McGrew.** Just the thing for an Irish comedian. Every line is a laugh, and each chorus is a scream. Nothing else like it.

**Oi, Yoi, to Tell the Tales That Hoffman Told.** Lively comic song specialty for a Jewish singing comedian. Celebrates the achievements of a super-salesman who could sell ice to an Eskimo. (Uke)

**Old Fashioned Rose.** Sweet and dainty harmony waltz ballad; fine as special costume number, and equally good for solo, duet or quartet, on any program. (Q)

**Rosie O'Reilly.** Sentimental Irish waltz ballad, celebrating the charms of a lovely colleen. A melodious number that is bound to waltz its way into the hearts of all hearers. (Q)

**The Scandal Song.** Humorous recital of the achievements of the ladies' sewing circle in circulating gossip about everyone in town. Fine solo or chorus number for musical comedies, revues, and vaudeville. (Uke)

**Tall, Dark and Handsome.** Dashing fox-trot feature number for a girl soloist, in which the ideal beau of romance is described in semi-humorous vein. Has a spirited chorus fine for ensemble work. (Uke).

## THE PRICE OF THE ABOVE SONGS IS 35 CENTS EACH

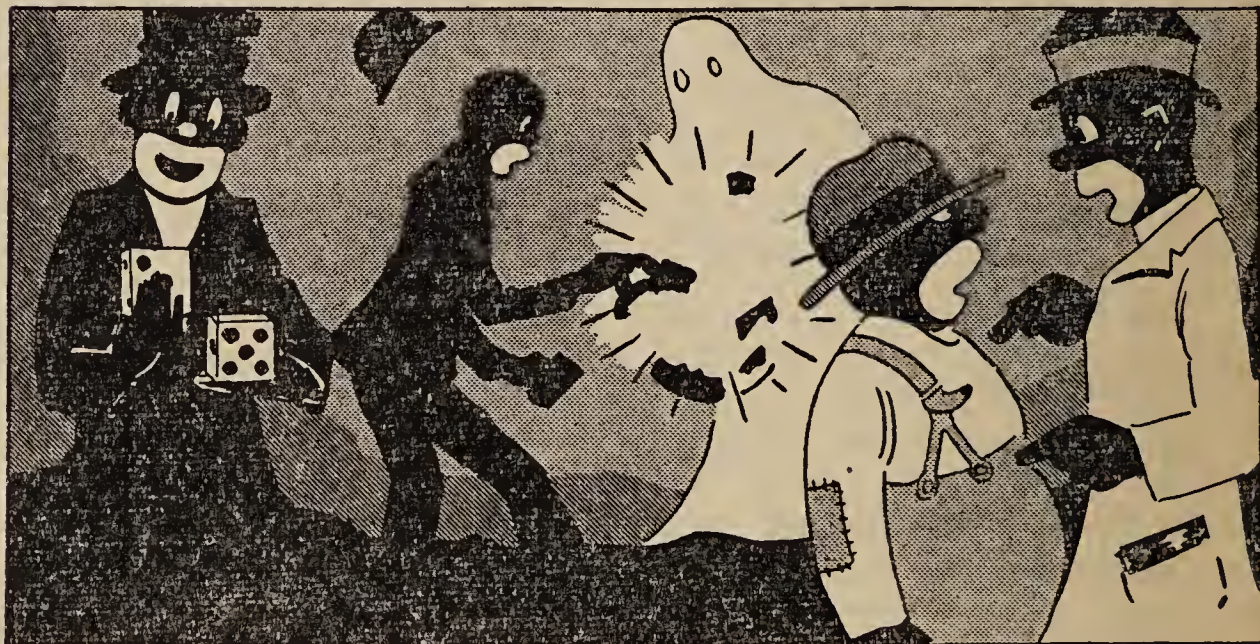
*(No Material Is Sent on Approval.)*

**Orchestrations** are available for all numbers in this list of songs with the exceptions of "The Bughouse Serenade," "Chinese Love Song," "Hey, Tony!," "I'm the Belle of Hopkins Corners," "Oi, Yoi, to Tell the Tales That Hoffmann Told," and "Old Fashioned Rose." Orchestrations *do not* include words. Each set is for twelve parts and piano as follows: Piano, First and Second Violins, Viola, Cello, Bass, two Saxophones (E flat Alto, B flat Tenor), Flute, Clarinet, Trombone, Trumpet, Drums. No sets broken.

**Each Number, \$1.00**

# Sketches, Skits, Afterpieces

Price, 35 Cents Each



**Ashes and Coaldust.** Blackface talking act, by Vance Clifford; 2 m.\* Time, 15 min. Ordinary and Bitoomus hold an old-home-week gab-fest on a street corner to celebrate Ordinary's release from jail and hospital. It seems that he was so indiscreet as to laugh when his ol' woman done fell off de stepladder. Sure-fire gags.

**An Awful Appetite.** Blackface skit, by Wade Stratton; 2 m. Time, 15 min. Gus, who is starving, goes wild at hearing Eustace tell how he once had more food than he could eat. But Gus turns the tables on his partner and gets the grub for himself. A banquet of laughs.

**Axin' Her Father.** Sketch, by O. E. Young; 2 m., 3 w. Time, 25 min. Old Peppercorn, very deaf, has three daughters, Priscilla, Pamela, and Polly. Augustus, Priscilla's suitor, attempts to ask the old man for permission to marry her. Peppercorn, failing to understand him and each succeeding incident, expanding with an uproarious climax of mirth.

**The Battle of Rollin' Bones.** An overseas darky riot, by Frederick G. Johnson; 8 or more men. Time, 30 min. The burnt cork sector at the front in France, during the war. *Characters:* Hardtack and Rufus, buck privates; Hardboiled, an M. P.; Col. Mustard, hot stuff; Wetweather, a shavetail; I. Missem, a sniper; Flatfoot, a runner; Dotson, a signalman. Chock-full of side-splitting humor of the genuine G.I. brand.

\*m.—men; w.—women.



**Black Clouds.** A disputation for two cullud ladies, by Vance Clifford; 2 w. Time, 10 min. A sidesplitting argument between the cullud lady of rank and the humble washerwoman, whose express wagon, loaded with laundry, is obstructing traffic. The washboard manipulator wins the argument, leaving the haughty ornament of sassiety sprawled on the sidewalk.

**A Black Recruit.** Darky skit, by Arthur LeRoy Kaser; 2 m. Time, 15 min. Private Oilcan, whose pappy was a minute man in the sixty-second regiment, gets his first lesson from Sergt. Wise, who has a lot of trouble in making a soldier out of him. Lively bit of Negro nonsense.

**The Black Vamp.** Darky skit, by Arthur LeRoy Kaser; 2 m., 2 w. Time, 15 min. Sam thought his wife didn't appreciate him, so he got his friend Phil to impersonate a dusky vampire. Phil livened things up, all right. Chance for song-and-dance specialties.

**The Booster Club of Blackville.** A colored comedy concoction, by Harry L. Newton; 10 m. Time, 25 min. A political burlesque with the funniest of darky characters imaginable. They are all running for some kind of an office: judge, chicken inspector, razor inspector, crap game inspector, etc. All parts are easily played and so full of humor as to make even an audience of crepe-hangers laugh.

**A Colored Honeymoon.** Minstrel afterpiece, by Harry L. Newton; 2 m., 2 w. Time, 25 min. A blissful moment of home-making ruthlessly upset by an unromantic janitor and a nose-landlady.

**Coon Creek Courtship.** Sketch, by O. E. Young; 1 m., 1 w. Time, 15 min. The stumbling, awkward attempts of bashful Johnnie Overalls in asking Sallie Grindstone to become his wife and the ridiculous coaching of the persistent darky maiden will cause no end of merriment. It is as lively as it is funny.

**The Coontown Thirteen Club.** Minstrel afterpiece, by Harry L. Newton; 14 m. Time, 25 min. Thirteen aristocrats of Coontown have formed themselves into a suicide club. According to their by-laws, one member must commit suicide at every annual club banquet. This is the first banquet and the first victim is chosen; however, the method he selects for his departure is far more laughable than destructive.

**A Dark Secret.** Blackface skit of mystery, by Jeff Branen; 4 m., 1 w. Time, 30 min. Stonewall, a dusky baggageman turned correspondence school detective, undertakes to solve a trunk murder mystery, with absurdly comical results. After an exciting and laughable mix-up with two victims of his mistaken zeal, he finds himself under arrest for impersonating an officer. Three characters are white-face.

**Dat Dog-gone Dog.** A disputatious talking act, by Franklin Phelps; 2 w. Time, 10 min. Peachbloom and Utopia, two cullud washladies of high degree, wrangle haughtily over the depredations of Peachbloom's dog in Utopia's yard. Words and washboards fly briskly, and the result is ten minutes of riotous joy.

**De Low-down on Scientifics.** Monologue, by Vance Clifford; 1 m. Time, 10 min. Professor Magnanimous demonstrates to his audience, in words of five syllables, dat atoms ain't nuffin', derefoh mattah am nuffin', and in general shows himself to be just bubbling over with scientific misinformation. A hurricane of mirth.

**Doctor Cut-up.** Blackface talking act, by Arthur LeRoy Kaser; 2 m. Time, 10 min. Hunk visits the doctor to be diagnosticated and get some med'cine. The medical man finds everything wrong with him, from a bum appendixer to a raveled spinal cord, and decides to cut out somefin'. But by quick dodging, Hunk escapes the operating knife.

**Down on the Levee.** Blackface act for a singing quartet, by Vance Clifford; 4 m. Time, about 15 min. Four dusky dock wallopers exchange wisecracks, sing close harmony, and wrestle cotton bales in the warehouse, while waiting for the freight steamer to come down the river. Attractive musical specialties suggested.

**Enough's Enough.** Slam-bang blackface act in 2 scenes, by Arthur LeRoy Kaser; 6 m. Time, 20 min. A singing quartet of cullud gem'mans have a hair-raising experience with some ghostses. A riot of blackface fun. Fine chance for female impersonation and song specialties.

**Giggle Gravy.** Blackface sketch, by Franklin Phelps; 8 m., 2 w. Time, 25 min. Teebone Thompson, the talented director, rehearses his company of dusky players in a talking movie. The lovely leading lady sobs her loudest, and Mistah Rickety Rassberry, the leading man, displays his manly charms as a knight in armor. It develops, however, that the cameraman forgot to put in de fillum and de talkie operator was running his machine without a record, so the rehearsal is a total loss. A side-splitting burlesque.

**Good Mornin', Judge.** Minstrel afterpiece, by Harry L. Newton; 9 m., 2 w. Time, 35 min. *Scene:* A police court. A ludicrous dispensation of justice, perhaps lacking in jurisprudence, yet of a brand that will delight an audience. Capital comedy roles. Lily White, who wants a divorce because she is married, is a prize laugh-provoker.

**A Henpecked Coon.** Darky monologue by Arthur LeRoy Kaser; 1 m. Time, 10 min. Ephraeous is unpleasantly aware of the fact that he has a wife, and he appeals to all married men for sympathy. The recital of his grievances against his better half is just one laugh after another.

**High Speed Courtship.** Blackface sketch, by Forbes Milliken; 1 m., 2 w. Time, 15 min. Two dusky belles stage a spirited contest for the affections of the learned Perfessor Frostbite, before whose dazzled eyes they dangle purely imaginary bank accounts. Just as the larger bank account bids fair to win the prize, the landlord calls for his rent, which the unlucky suitor is obliged to pay.

**Hungry!** Comedy a la mode, by Harry L. Newton; 2 m. Time, 15 min. A hungry darky meets a friend with a big basket of eats. Instead of having his appetite satiated with food, he has it stimulated with descriptions of fried chicken and tales of hunting the wild doughnut in its native jungle. He finally gets a hand-out—and how!

**Hush Money.** Blackface talking act, by Vance Clifford; 2 m. Time, 12 min. Agony, who is Soapsuds' rival in love, condescends to relinquish the lady for hard cash. He sets the price of his affections at \$2.50, which Soapsuds reluctantly pays, only to find later that his ladylove am gwine to marry Jim Johnsing. Hilariously funny.

**It Was Dis Way, Judge.** Minstrel afterpiece, by Forbes Milliken; 10 m. Time, 25 min. It's a busy and exciting morning in Judge Wrong's police court, what with a foxy detective searching for fingerprints, and twin pickpockets starting a near riot, and the giant prisoner Shanghai (he eats 'em alive!) running amuck. But the Judge's masterful wife knows how to clean up the entire court room, with one hand tied behind her.

**Love and Lather.** Sketch, by O. E. Young; 3 m., 2 w. Time, 35 min. Christopher Columbus Johnson, proprietor of a barber shop, forbids his son, Abe Lincoln, to see Victoria, as Christopher has quarreled with her mother, Mrs. Confusion Smith. She and Victoria come to the shop in turn and are concealed in the barber chairs and their faces lathered. Nicodemus Snowball drops in occasionally and always starts something. Crowded with fun.

**Mush and Poke, Ash Haulers.** Blackface talking act, by Arthur LeRoy Kaser; 2 m. Time, 10 minutes. The enterprising ash haulers, Mush and Poke, receive an order to haul a lion from one park zoo to another and wrangle over which one shall perform the ticklish task. The sequel to the unwelcome order creates a gale of laughter.

**Mush and Poke, Butchers.** Talking act, by Arthur LeRoy Kaser; 2 m. Time, 10 min. Equipped with a large and useless stock of misinformation concerning the butcher's trade, the dusky partners show the world how to run a butcher's shop without customers, until halted by the sudden discovery that it is Sunday and the police are threatening to close their shop. Easy to stage.

**Mush and Poke, Detectives.** Blackface talking act, by Arthur LeRoy Kaser; 2 m. Time, 10 min. Mush and Poke, stony broke but aspiring, become detecatives, with nuffin' to detect until an anonymous letter brings them a case, in which a visit from a ghost is threatened. The ghost gets their goat, and the audience gets a big laugh.

**Mush and Poke, Undertakers.** Blackface talking act, by Arthur LeRoy Kaser; 2 m. Time, 10 min. This enterprising pair of coons, finding themselves proprietors of an undertaking morgue, have some spine-curling adventures with a cawpse, wot turns out to be bottled goods, and some embalming fluid wot turns out to be hooch. A riot of joy.

**Mush and Poke, Hitch-Hikers.** Blackface talking act, by Arthur LeRoy Kaser; 2 m. Time, 10 min. Mush and Poke, trying to hitch-hike to Poke's uncle's farm for a long rest, just to eat and sleep, have a difficult time to reach their destination. They relate their troubles in a humorous fashion that will delight an audience.

**My Old Man's Sick.** Darky monologue, by Arthur LeRoy Kaser; 1 w. Time, 10 min. Mrs. Sam Johnsing, washlady, consults the doctor

about her husband's health. From her report, Sam is about as susceptible to disease as a hunk of scrap-iron. Good fun.

**No Sense, Nohow.** Darky talking act, by Arthur LeRoy Kaser; 2 m. Time, 15 min. A merry line of argument for two blackface comedians, with laughs well apportioned, neither character being a feeder. The ragtime dispute in the Fizzle-Fuzzle language is a joy. Excellent chance for specialties.

**Oh, Doctor!** Minstrel afterpiece, by Harry L. Newton; 6 m., 2 w. Time, 30 min. Two lively servants, during the absence of Dr. Quack, treat his patients. Fast and furious fun. A slapstick classic.

**Paying a Bet.** Blackface skit, by Vincent Denito; 2m. Time, 15 min. Unable to settle his crap-shooting debts in cash money, Sam has to pay a debt by riding Henry home in a wheelbarrow. When Sam balks, Henry gets oratorical. A novel sidewalk sketch.

**The Pilfered Pants.** A burlesque blackface trial, by Forbes Milliken; 23 m. Time, about 20 min. In Judge Howe's courtroom, where the learned judge has to fire books at his clerk's head to keep the latter awake, law and order gets a big boost when Erastus Humbug Weatherstrip is tried for the theft of Mistah Nickelsworth Fizzle's pants and is acquitted. A scream from start to finish.

**Recess and Othah Studies.** Minstrel afterpiece, by Forbes Milliken; 8 m. Time, 30 minutes. Professor Numbskull's college classroom is the scene of great intellectual activity, stimulated by the Professor's liberal use of a club on all students that fall asleep in the mattressmatics or fizzle-ology class. Schoolroom sketch, with specialties.

**Romance and Razors.** Minstrel afterpiece, by Forbes Milliken; 6 m., 2 w. Time, 15 minutes. Romance in Dan Druff's barber shop gets a big boost, what with his two assistants, Sam and Luke, contending for the hand of his fair daughter Tiny. Luke tries to frame Sam but gets caught and has to jump into the "ster'lizer" barrel to escape. A live slapstick absurdity.

**The Royal Order of Ham and Eggs.** Blackface travesty, by Arthur LeRoy Kaser; 10 m. Time, 20 minutes. Pineapple, president of the Royal Order of Ham and Eggs, having decided that his fellow ham-anders need military drill, puts them through some fearful and wonderful army maneuvers. Their weapons range from airguns to rolling pins.

**Safety Razors First.** Blackface skit, by John E. Lawrence; 2 m. Time, 15 minutes. A comedy talking act that does not depend for laughs on the dialogue alone, but is replete with action and has an unusually funny finish. Excellent for minstrels. Song specialty suggested.

**Scrambled Courtship.** Blackface talking act, by Vance Clifford; 1 m., 1 w. Time, 15 minutes. How to make the bashful Jasper Mugwump pop the question is the problem confronting Hyacinth Pudmuddle. She coyly vamps him and, after many laughable mishaps, lands him. Riotously funny.

**Slowin' Up de World.** Blackface monologue, by Vance Clifford; 1 m. Time, 10 minutes. The learned Professor Hoecakes views with alarm the fact that the world am goin' round too dog-gone fast for comfort, and eloquently points out the disadvantages of this speed to his beloved hearers. A masterpiece of burlesque blackface oratory.

**Socks and Soapsuds.** Blackface talking act, by Arthur LeRoy Kaser; 2 w. Time, 10 minutes. Two dusky laundresses meet in the park and exchange jokes about their employers and their own husbands, quarrel a little, and incidentally get the clean clothes in their hampers badly mixed. Rattling good fun.

**Stick to Your Word, Gal.** Sketch, by O. E. Young; 4 m., 1 w. Time, 30 minutes. *Cast:* Pa Skipton; Pocahontas, his daughter; her admirers, Bill Prettyman, Dr. Squizzle, and Elder Snuffle. This piece is full of rollicking humor and odd situations.

**Suds and Duds.** Blackface talking act, by Wray Meltmar; 1 m., 1 w. Time, 15 minutes. Deciding that Mandy, the energetic washlady, has all the qualifications for supporting him in style, Sam, the laziest of all lazy coons, offers her his heart and hand. But Mandy is wise to his game and vigorously rejects him, chasing him out of her back yard with a handful of wet wash.

**Sump'n Always Happens.** Blackface skit, by O. E. Young; 1 m., 1 w. Time, 20 minutes. As a suitor, Octavius needs a self-starter, but after Cinderella teaches him the mechanics of lovemaking, he hits on all six and breaks the speed laws. A sure winner.

**They're In Again.** Talking skit, by Arthur LeRoy Kaser; 2 w. Time, 15 minutes. Two cullud ladies meet on the street and have a heated argument over the cause of their husbands being in jail. Can be played by men in feminine attire. A hilarious quarter hour of comedy.

**Two Coons in a Wreck.** Blackface talking act, by Franklin Phelps; 2 m. Time, 10 minutes. Applejack and Coke pick up what is left of themselves, after the cop's stolen car in which they were riding has hit a tree, and take stock of their injuries. What they learn about the stolen car gives them a bigger shock than that received in the wreck.

**Two Scared Coons.** Blackface sketch, by Vince Clifford; 5 m. Time, 20 minutes. During the doctor's absence, Smoke and Pete, the janitors, take many liberties with his office, the former even presuming to prescribe for patients. They are punished for their presumption by an unsought encounter with the doctor's skeleton, which wiggles in the most lifelike manner and almost scares them into fits. Uproariously funny.

**Whar Dere's a Wife Dere's a Fray.** Blackface sketch, by Arthur LeRoy Kaser; 2 m., 1 w. Time, about 20 minutes. After an all-night souse with his crony Monoxide, Stewpot, in order to appease the wrath of his formidable better half, undertakes to do her washing, with Monoxide's aid. The pair involve her in an uproariously funny mix-up with the wringer, in which they get the worst of it.

**Whar's de Groom?** Blackface sketch, by Forbes Milliken; 8 m., 3 w. Time, 30 minutes. No bride ever had as much bad luck at the altar as Miss Economy Endive. She is left in the lurch by two different suitors. After an unsuccessful attempt to grab the best man, she seizes upon Officer Chipmunk, and the knot is tied at last. Funniest colored wedding on record.

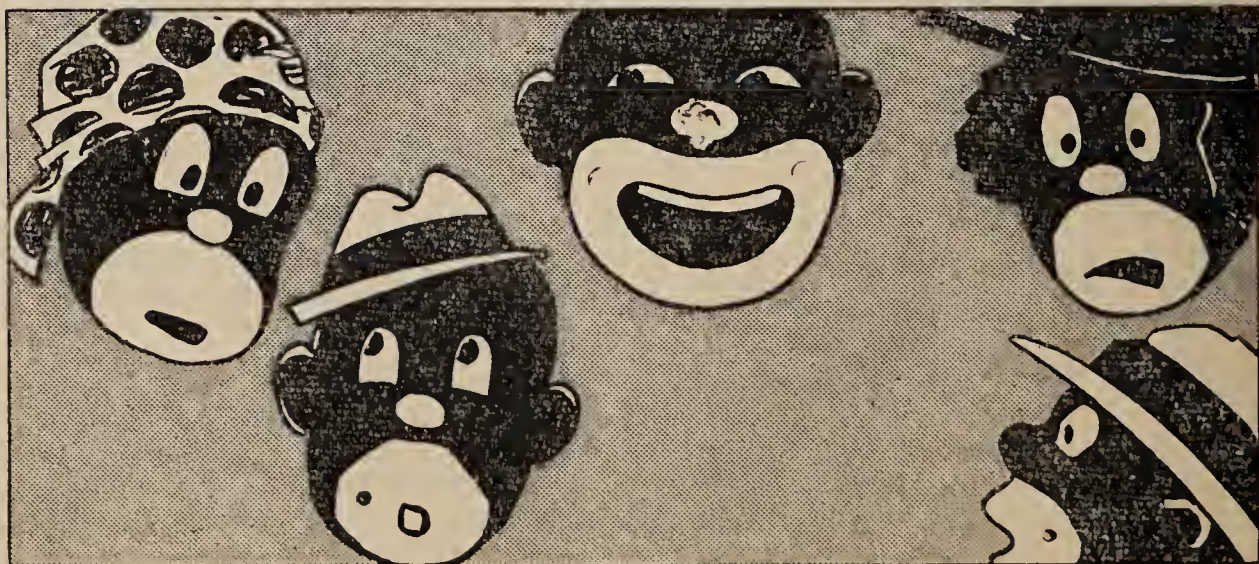
**Whar's Mah Pants?** Blackface sketch, by Vance Clifford; 3 m., 3 w. Time, 25 minutes. An uproariously funny skit, in which Noah Topbottom almost loses his pants, his wife Lillum almost loses her bestes' Sunday dress, and his daughter's gem'man friend almost loses his entire stylish outfit and gets chased by de p'leece.

**What You Got?** Blackface comedy act, by Wade Stratton; 2 m. Time, 15 minutes. Julius, a cullud gem'man, is curious about the contents of Billius' jug. His curiosity costs him "fo' bits for one li'l' measly shot" and the discovery that Billius was trying it on the dog.

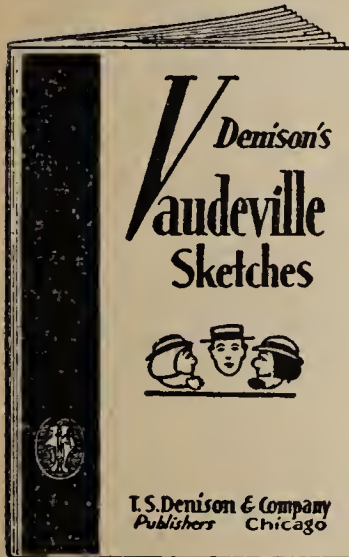
**Winnin' Dat Gal.** Blackface sketch, by Forbes Milliken; 3 m., 3 w. Time, 20 minutes. Flimflam finds his position as fiance to the lovely Flotila threatened by a tough rival, who uses cave-man tactics to gain his bride and kick her dapper little suitor out of the house. But though Flimflam may be small, he is foxy, and in the end, brains triumph over brawn. A hilarious courtship. Good for twenty minutes of fun.

The price of the above skits is 35 cents a copy.

*(No Material Is Sent on Approval.)*



# Denison's Vaudeville Sketches



Price, per copy, 35c

*From the Gay Nineties to Modern Tempo*

Famous comedians know that the slight difference between the jokes and gags of yesterday and the comedy of today lies mostly in the presentation.

Sure-fire laughs whether on the stage, on the air, or around the home. Excellent for fill-ins or additions to your minstrel show.

*Titles in This Group Are Not Sent on Approval or Accepted for Exchange*

**An Arkansas Swap.** Comedy rural sketch by Larry E. Johnson; 2 m. Time, 15 min. Farmer brings load of produce to country store. Village merchant, by a series of shrewd swaps, trims him of everything. An hilarious act.

**Ann Drives the Car.** Farcical sketch by Jay Tobias; 1 m., 2 w. Time, about 15 min. The little wife treats hubby and mamma to a pleasant jaunt in the family bus, which does everything but climb a tree. After a wild and hair-raising ride and much contradictory advice from the passengers, the car lands in a ditch. A scream.

**At Harmony Junction.** Comedy character sketch for a singing quartet by Frederick G. Johnson; 4 m. Time, 20 min. The rube station agent, the colored porter, the tramp, and the stranger supply mirth and melody while waiting for the train "due th' day before yistiddy."

**Billy's Butter Biscuit Hour.** Comedy sketch by Edward Bradley; 7 m., 1 w., or 8 m., one a female impersonator. Time, 10 min. The deaf old codger who is being interviewed by a radio announcer in order to boost an advertiser's product, never by any chance understands any question put to him and literally breaks up the radio melodrama, which comes later, by committing assault upon the dastardly villain. Radio travesty.

**Cheese and Crackers.** Dutch talking act by Sidney Steele; 2 m. Time, 12 min. Otto and Louis prepare for a grand opening of their grocery and meat market, but nobody comes. Der bargain signs alone will get vun big laugh.

**Curses, What a Night!** A nonsensical satire on the mellerdrammer by Sidney Steele; 3 m., 2 w. Time, 20 min. An uproarious burlesque on the oldtime blood-and-thunder melodrama. Cast includes: Arsenic, the villain, who lives up to his name; the beautiful, helpless heroine; her avenging husband; boob sheriff, and woman of mystery.

**Cy and Hy.** Rube talking and singing act by Franklin Phelps; 2 m. Time, 12 min. Cy, a sporty old hick, boasts to his crony, Hy, of the hit he has made in the city, where he has "been a actor on the stage, by gravy!" Why, they even writ a song about him, gosh darn it! And the way the gals fell for him! Song specialty used.

**Do Your Worst!** One-act burlodrama by Arthur LeRoy Kaser; 3 m., 2 w. Time, 20 min. A burlesque melodrama, featuring the poor suitor, the rich suitor, the unhappy daughter of the hard-hearted father, and, of course, the mortgage. Can be presented with an all-male cast.

**Dumb As a Door Knob.** Comedy sketch by Arthur LeRoy Kaser; 2 w. Time, 15 min. In order to try herself out as an actress, a stage-struck girl dons a Sis Hopkins disguise and beguiles her unsuspecting aunt into hiring her as a maid. After breaking everything breakable within reach, she is ignominiously fired. Whirlwind of mirth.

**The Fatal Necklace.** A burlesque melodrama by Joseph U. Harris and Harold B. Allen; 2 m., 3 w. Time, 25 min. Characters: the villain, "curse him"; the hero, "unhand her, coward"; the heroine, "I am innocent"; the countess, "sixteen years ago"; the villainess, "strike her."

**The Filming of "Uncle Tom's Cabin."** Burlesque melodrama by Arthur LeRoy Kaser; 4 m., 4 w. Time, 25 min. A regular slam-bang travesty on the making of movies. Characters: Uncle Tom, Eva, Legree, Topsy, Eliza, Chloe, Jew director, tough cameraman. Crowded with rich comedy lines and hilarious business. Staging easy. All parts can be played by men.

**Foiled, by Heck!** A truly rural drama, in one scene and several dastardly acts, by Frederick G. Johnson; 3 m., 3 w. Time, 35 min. Characters: Reuben, a nearly self-made man; his wife, who did the rest; their perfectly lovely daughter; Clarence, a rustic hero, by ginger; Olivia, the plaything of fate, poor girl; and Sylvester, with a viper's heart. Curses! Already he has the papers. A screaming travesty on the old-time "b'gosh" drama.

**Green as Grass.** Rube talking act by Sidney Steele; 2 m. Time, 12 min. Hiram and Luke, on a visit to the city, try to look and act like city folk; but it is hard sledding with the alfalfa seed dripping from their very ears. Gosh-heck it! Ain't the sights grand?

**Have a Pill.** Talking act by Arthur LeRoy Kaser; 1 m., 1 w. Time, 15 min. Clever, rapid-fire sketch for comedy team. Dialogue is full of laughs. Songs suggested.

**The Hick Honeymoon.** Railway station act by Arthur LeRoy Kaser; 3 m., 2 w. Time, 20 min. Cast includes slangy lady of the magazine stand, tuneful baggage man, fresh crook, and honeymooners, disguised as hicks. Chance for songs.

**Hicks from the Sticks.** Rube talking act by Franklin Phelps; 2 m. Time, 15 min. Hiram and Hank, two old hick cut-ups, exchange family gossip and conclude that they are a couple of wise birds, all right. Yes, si-ree! They know their tail feathers, by gravy!



**Hired and Fired.** A nutty skit by Larry E. Johnson; 2 m. Time, 20 min. Bill applies for the job of railway engineer, but his batting average in the intelligence test scarcely rises to the level of Q minus. After an attempt to teach him engineering, the superintendent gives it up.

**Hooligan at the Bat.** Talking act by Franklin Phelps; 2 m. Time, 10 min. Steinberg is such a dumbbell at playing baseball that he doesn't know the difference between the batter and a pancake. A laughing hit for an Irish and a Jewish comedian.

**An Irish Alibi.** Sketch by Jeff Branen; 1 m., 2 w. Time, 20 min. Kitty is expecting the arrival of her uncle from the old country, whom she has never seen. Tim, a gas inspector, calls to look for a leak in the pipe, and is mistaken for the expected relative. He lies himself into a tight corner, but manages to lie himself out.

**Is It Raining?** Farcical sketch by Forbes Milliken; 1 m., 1 w. Time, 10 min. The German comedian and his lady friend get all tangled up in an argument. Runs riot with fun and absurdities.

**It's Fun to Drive.** Novelty skit by Estelle Dyer and Lorraine Coy; 2 w. Time, 10 min. May be staged on any platform. Splendid opportunity for pantomime and action. Two school teachers start out on their vacation and drive their own car. Their experiences on the road are excruciatingly funny.

**Listen, Louie.** Dutch talking act by Sidney Steele; 2 m. Time, 10 min. Jake, who is chronically broke, tries to touch Louie for five dollars, but Louie, wise in the ways of borrowers, jollies him into accepting one dollar instead.

**The Little Red Schoolhouse.** A burlesque sketch on education, for singing quartet, by Harry L. Newton; 4 m. Time, 20 min. Cast: the Dutch teacher; the bad boy; the nice boy; and the Hebrew boy. A school where scholars and mirth run rampant. Several songs may be used.

**The Masher.** Talking act by Wray Meltmar; 1 m., 1 w. Time, 10 min. When the masher meets the flirt, it looks like a fatal case of love at first sight. However, it is less a matter of heart cracks than of wise cracks.

**No Fishing Allowed.** Comedy sketch by Arthur LeRoy Kaser; 4 m. Time, 12 min. Bill and Joe go fishing in a restricted area and many laughable situations arise when they assume every passerby is a potential game warden. Surprise ending clears the atmosphere, but leaves them short on fish. Easy to stage with simple properties.

**One Sweetheart or Two.** Comedy sketch by Harry L. Newton; 2 w. (man appears, with a few lines). Time, 20 min. A romantic girl and her man-hunting aunt have been corresponding with a man whom they have never seen. Their battle of wits as to who shall have him is a joy.

**Peanuts.** Talking act by Wray Meltmar; 1 m., 1 w. Time, 15 min. Contains some rapid-fire wisecracking between the lady vaudevillian and the peanut vendor in the theater, who interrupts her song with his persistent bawling of his wares. A laughable novelty, in which the peanut man makes his entrance from the audience.

**Peter Yansen's Bomps.** A Swedish talking act by Charles Varley; 2 m. Time, 10 min. Peter Yansen, lured to the platform by the learned Swedish phrenologist to have his "bomps" read for the edification of the audience proves not only very dumb but obstreperous and has to be subdued with a club.

**Says Cohen to Casey.** Talking act by Forbes Milliken; 2 m. Time, 10 min. Cohen, the Jewish book agent, almost stands on his head in his effort to sell an encyclopedia to his Irish customer. He makes a big hit, however, when he proves his book to be an authority on the art of flirting and gives his customer a sidesplitting demonstration of it.

**A Slick Hick Trick.** Talking act by Arthur LeRoy Kaser; 1 m., 1 w. Time, 10 min. When Farmer Koontz receives a letter from his niece whom he has not seen since she was an infant, saying that she is coming for a visit, he decides to have some fun by playing the part of a gosh-durn rube. She arrives about two minutes after her letter is delivered and her uncle's anticipated surprise goes haywire. A humorous skit with snappy lines.

**Shoot, Brother, Shoot.** Farcical sketch by Arthur LeRoy Kaser; 3 m. Time, 15 min. Two mighty Hebrew hunters of big game execute some amazing maneuvers with a trick shotgun, until they run afoul of a rube constable, who arrests them for hunting without a license. Then they gyp him out of five dollars and his gun.

**Sometimes You Find 'Em Dumber.** Talking act by Sidney Steele; 2 w. Time, 10 min. Lena, the Dutch housewife, would like to go to the polls and vote for her brudder Heinie, so he wouldn't haf to vork any more. But she is prevented by the inopportune call of Sadie, who is so dumb that she thinks the polls come from Poland. Humorous skit.

**A Special Sale.** Jewish sketch by Harry L. Newton; 2 m. Time, 15 min. Aronson, a pawnbroker, sells Solomon a coat at a reduction. Save up your laughter for this sale.

**Stage Struck.** Talking act by Arthur LeRoy Kaser; 2 w. Time, 15 min. Adelaide has all kinds of talent, and Mamie nothing but ambition. But Mamie achieves a chance to go on the stage. Chance for specialties.

**The Street Faker.** A laughing prescription concocted by Harry L. Newton; 3 m. Time, 15 min. Characters: the patent medicine man; the blackface minstrel, advertised as the band of hilarious entertainers; and the enthusiastic rube who has been cured of everything.

**That Consarned Pig.** Rube talking act by Franklin Phelps; 2 m. Time, 10 min. The course of hick gossip runs smoothly enough for Hank and Jed except when Hank's pig gets into Jed's orchard, consarn him! Then the two old cronies threaten to have the law on each other.

**The Time Table.** Comedy sketch by George Totten Smith; 1 m., 1 w. Time, 20 min. Mr. and Mrs. Jangle have missed the train. Their mirth-provoking argument is a natural family row.

**Troubles of a Hotel Clerk.** Vaudeville sketch by Ellis O. Jones; 5 m., or 4 with doubling. Time, 15 min. The long-suffering hotel guest has a wild time trying to get a room from a clerk whose specialty is wise-cracking. Cast: the smart clerk, the acrobatic bellboy, the guest, a souse, and a fireman.

**Two Jay Detectives.** A riot of hick comedy by Sidney Steele; 3 m. Time, 15 min. Two correspondence school detectives of the rube variety deduce deductions from a suspicious-looking stranger and almost get his goat.

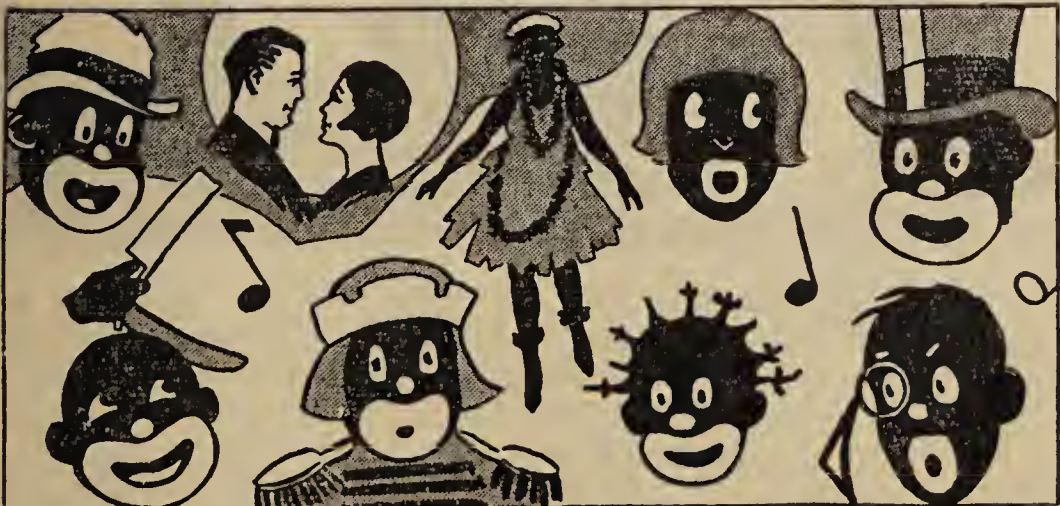
**Two Nuts in a Bolt Factory.** Talking act by Arthur LeRoy Kaser; 2 m. Time, 10 min. What Bud and Spud aren't going to do if the boss tries to bawl them out for loafing after the whistle blows—that is, until the boss suddenly shows up. Very funny lines for two young comedians.

**Vait a Minute.** Hebrew talking act by Arthur LeRoy Kaser; 2 m. Time, 20 min. No scenery. The opening line causes a ripple of laughter which develops into a regular cascade as the dialogue proceeds. Good jokes and an original line of Jewish characterization.

**When Do We Eat?** Talking act by Wray Meltmar; 1 m., 1 w. Time, 10 min. The little wife has plenty of trouble trying to reduce and having hubby revolt because she feeds him on bran and such fodder. But in the end, she succumbs to the wiles of hubby and waffles.

**The World Ag'in Her.** A burlesque melodrama in verse, by Bruce L. Miller; 3 m., 2 w. Time, about 15 min. A gay travesty on the old-time rural melodrama, with the wicked villain, the clever hero, the sweet little country heroine, her dear old maw and paw, and the mortgage on the farm! The villain gets his'n, by heck!

**A Yard of Argument.** Talking act by Sidney Steele; 1 m., 1 w. Time, 15 min. The newlyweds know little about horticulture, but that does not deter them from planting a garden, where they hope to grow cornmeal as well as spaghetti.



## STAGE ACCESSORIES



**Minstrel Costume Sets (Lapel, Cuffs, Vest).** May be worn with ordinary dark suit or misfit comedy suit. Lapels and Cuffs easy to adjust and may be stitched or pinned to coat. Vest has tapes fastened at back to fit people of all sizes. Available in assorted colors, plain and checkered designs, made of oilcloth. Popular colors are red, green, and yellow. Please state color preferred and if you wish lapels and cuffs to match checkered vest or plain color only.

**LAPEL**.....Price, per pair, 75c—per half dozen, \$4.00—per dozen, \$7.00  
**CUFFS**.....Price, per pair, 35c—per half dozen, \$1.80—per dozen, \$3.25  
**VEST** .....Price, each, \$1.50 — per half dozen, \$8.00 — per dozen, \$14.50



**Shirt Front.** Plain white only, made of paper, to be attached over regulation garment. Adjustable. **Price, each 25c; per dozen, \$2.25**

**Minstrel Collar.** Exactly like an ordinary collar, made of paper. The wings of the collars are extra wide (about 5½ inches each). Absolutely a necessary part of the perfect minstrel equipment. Collars are adjustable.

**Price, each 25c; per dozen, \$2.25**

**Spats** in white to match, made of oilcloth; also available in colors to match lapels. Spats are almost an indispensable article in the minstrel wardrobe, adding as they do an effective touch of color at slight cost.

**Price, per pair, \$1.00**

**Comedy Minstrel Dice.** These handy implements offer plenty of chances for comic action in your minstrel show. Indispensable to the endman. Made of wood blocks painted and marked with dots in a contrasting color. Regularly marked dice are white, with black spots; the other pair are black, with white spots. In the latter pair, one dice is all treys, and the other all fours. Size 1⅞ inches square. **Price, set of two, \$1.00**



**Adams Old-Fashioned Peanut Brittle Can.** Comedy trick can for minstrel shows and other entertainments. When cover is removed, three large snakes spring out.

**Price, each can, \$2.00**

**Half Masks.** Good comedy effect for the colored chicken thief, watermelon pilferer, or similar character. Six colors: green, red, black, white, light blue, and orange. Mention color preferred when ordering. **Price, each, 15c**

**Minstrel Gloves.** Cotton slip-on gloves in black or white. They come in one size only but are suitable for almost any hand. **Price, per pair, 50c**

**Bones.** A necessity for every Minstrel Show, and also in dances and single turns by the entertainer. A little practice will make the amateur expert in the use of these old favorites. These Bones are of fine quality, full size and weight, and the ebony finish matches the negro make-up admirably. No endman's costume is complete without a pair of bones. They are sold only in sets of four. Ebony finish, 7 inch, set of four, **\$1.50**



**Clappers.** Made of maple with steel band and double clapper. Fine for Female Minstrels. The amateur who finds the regular Bones difficult to manipulate will have no trouble with these Clappers, as they are practically automatic in action. For this reason they are ideal for children's use and for all amateurs, blackface comedians, etc.

**Price, each, 20c; per dozen, \$1.25**



**Razor.** A burlesque instrument of exaggerated size, which will add hilarity, and possibly excitement, to any minstrel program. For what blackface show is complete without the cullud man's favorite weapon? It is made of fiberboard and is an excellent imitation of the real thing. It measures 30½ inches long, open, and 20½ inches long, closed, with width in proportion.

**Price, \$1.50**





**Minstrel Necktie (cloth).** Big, flashy sateen bow, about 7 in. wide and 3 in. high — already tied, with tape attached for fastening. Adds a bright and snappy touch to any minstrel makeup, affording vivid contrast with the blackened face of the performer. Colors: Choice of red, green, lavender or yellow. Also checkered designs. Be sure to mention color wanted.

**Price, each, 75c; ½ doz., \$4.00; dozen, \$7.00**

**Minstrel Necktie (paper).** Big, flashy bow, made of crepe paper, already tied, with string attached for fastening. Colors: Choice of red, green, lavender or yellow. Be sure to mention the color wanted.

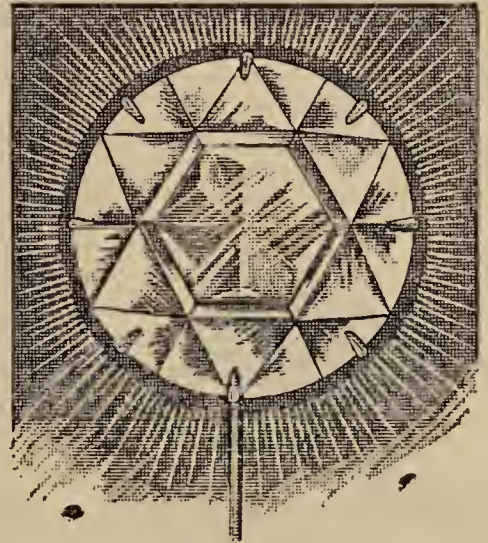
**Price, each, 20c; per dozen, \$2.00**

**Stage Diamond Ring.** Stone is similar in size and appearance to Scarp Pin described below, but is set into a ring.

**Price, 30c**

**Stage Diamond Pin.** This is a splendid sparkling imitation of a real diamond, with properly cut facets. A genuine 2-carat diamond measures about 5/16 inch in diameter; a basis upon which to estimate the size of this enormous "shiner." This stone measures about ¾ inch in diameter and shines like a locomotive headlight on a dark night. Just the thing for endmen and burlesque parts. Stage Diamond Pin.

**Price, 30c**

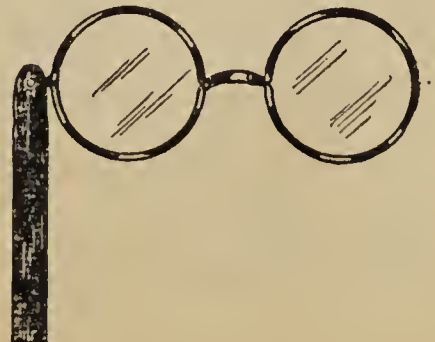


**Monocle, or Eyeglass.** A well-made glass set in a tortoise-shell effect frame, about 1 5/8 inches in diameter. A last finishing touch to the costume of the minstrel dude. A laugh producer for a comic endman. Easily adjusted and protected from breaking by a fine silk cord which fastens to the coat.

**Price, 75c**

**Lorgnette.** One of the endwomen in female minstrels should have this article. Sure to bring laughs. Set in an imitation black tortoise-shell frame, with a handle of the same material, red color, measuring six inches in length. Regulation size.

**Price, 25c**





**Comedy Feet, Hands, and Ears.** Available in black and flesh color. Can be easily attached with excellent comedy effect. Specify color you wish.

**Price, per pair feet, 60c**

**Price, per pair hands, 60c**

**Price, per pair ears, 60c**

**Toupee Plaster.** Standard necessity for keeping wigs fastened in place. Easy to apply. Size, 1 x 3 inch strips.

**Price, per strip, 10c**

**Eyelash Glasses —** Tortoise-rimmed spectacles with large eyelashes attached for a unique comedy effect.

**Price, each pair, 30c**



**Snow Balls.** Enliven your next minstrel show by having the endmen throw these balls into the audience. Spectators will enjoy this novelty. Good for all types of entertainment.

**Price, per doz., 40c; per gross, \$4.00**



**Felt Derbies.** Gay Nineties style. Available in black, brown, green and red. Average head size.

**Price, each 50c; ½ dozen, \$2.50; dozen, \$4.75**

**Combination Eyebrow & Mustache Glasses.** One of our best selling novelty numbers. Excellent for all types of entertainments.

**Price, per pair, 30c**

**Blackface Masks.** Suitable for blackface acts and minstrel shows where the regular make-up is inconvenient. Specify men's or women's masks when ordering.

**Price, each, 20c**

**Top Hats.** Available in black and assorted colors, also Uncle Sam hats. Average head size. Made of substantial paper stock.

**Price, ea. 50c; ½ doz., \$2.50; doz., \$4.75**

**Plastic Noses and Spectacles.** Clever comedy effect may be produced by wearing these specs for various entertainments and for parties.

**Price, per pair, 50c**

**Stage Money.** Various denominations, assorted.

**Price, 25 for 15c**





## WIGS, MAKE-UP GOODS, TAMBOURINES



**Negro Wig.** One of the finest minstrel wigs on the market, regardless of price, made to complete a perfect blackface make-up. (Illustrated.) A great favorite for minstrels, hence we quote special prices on quantities. *Black*, price each, **\$1.75**; Six Wigs, **\$9.00**; One dozen, **\$17.00**.

*White and Gray* for old men parts, ea. **\$2**.

**Fright Wig.** For comedy negro character. When the wearer pulls a string, a tuft of hair rises erect. (Illustrated.) A favorite with endmen. Fine comedy effect. *Black* only. **Price, \$3.50**

**Uncle Tom Wig.** Very fine. *White* on a brown cambric foundation. (Illustrated.) Suitable for any aged negro character. *Gray and white* only. **Price, \$2.50**

**Topsy Wig.** For comedy negress, etc. Very funny and effective, with kinky pig-tails done up in bright colored ribbons, ready to wear. (Illustrated.) **Price, \$2.50**

**Negro Mammy Wig.** Very natural and woolly and has the real "Swanee Ribber" appearance. Can be used for many colored female impersonations. (Illustrated.) *Black and Gray*. **Price, \$2.50**

**Negro Dress Wig.** An extra high-grade dress wig for the blackface actor or monologist. Well made and close fitting. *In black* only. **Price, \$4.00**

**Superfine Minstrel Black.** Pleasant to use, nicely perfumed, no grease; washes off easily with soap and water. Price, small tube, for six or more people, **50c**; large tube, for 18 or more people (tax incl.) **90c**.

**Superfine Creole.** The same quality as *Minstrel Black*, for light negro, etc. Two shades, dark and light. Price, small tube, for 6 or more people. (Tax incl.) **50c**

**Tambourines.** A minstrel show without tambourines is like a Thanksgiving celebration without turkey. Ever since the days of the most primitive plantation negro entertainments, up to the modern developments in minstrel shows, the jingling of the tambourines has been one unchanging characteristic, lending a gayety and charm for which there is no exact substitute.

Not only in the realm of minstrelsy, but in many dances and drills, tambourines are a necessity. Those listed herein have been chosen with the utmost

care, the aim being to afford suitable instruments at the lowest prices consistent with quality. The prospective purchaser will be interested to know that we carry only Ludwig tambourines, which have the enviable reputation of representing the highest quality on the market. Customers can depend on them for tone, material, and workmanship. Ludwig tambourine heads are of a clear and transparent quality, and are finished with a slick waterproof coating that renders them immune to dampness. The rims are of solid wood, carefully finished, and the weight and proportion of each tambourine is correct for the diameter size. With proper care, Ludwig tambourines should last for years.



### PRICES

*Eight-Inch Tambo.* A high-grade article of exceptional durability, with 7 double jingles, conspicuous for its attractive and substantial appearance. Comes in walnut finish only. **Each, \$4.50**

*Seven-Inch Tambo.* Same quality and workmanship as the preceding only smaller, with 5 double jingles. Comes in red finish only.

**Each, \$3.25**

*Metal Tambo.* All-metal construction with 3 jingles. **Each, 50c**

# Minstrel Advertising Cuts

Just the thing to brighten up your programs, newspaper ads, handbills, etc. Each of the fourteen designs can be had in either half-column or full-column size. The latter make a better "flash" because of their size, but the



Ad-Cut No. 1  
(1/2-column size)

former are sometimes preferred because they require less space. A clever advertising manager will find lots of uses for these laugh-provoking cuts, whose cost is nominal compared with the expense of making special drawings and cuts to order. As part of



Ad-Cut No. 2 (full-column size)



Ad-Cut No. 3  
(1/2-column size)

Denison service to amateur producers, we furnish free, with every order for one or more Ad-Cuts, a large sheet of model newspaper advertisements, which gives valuable ideas for advertising your show, and can be localized easily.



Ad-Cut No. 4  
(1/2-column size)



Ad-Cut No. 5  
(1/2-column size)



Ad-Cut No. 6  
(1/2-column size)



Ad-Cut No. 7  
(1/2-column size)

Each of the fourteen designs can be had in the full-column size as well as in the half-column size. Lack of space prevents the reproduction here of all fourteen in the large size, but the one shown (No. 2) will afford an idea of the proportions.

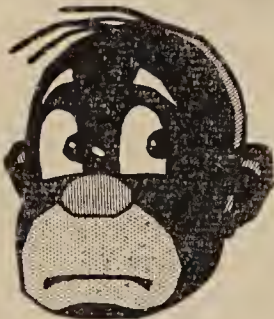
**MINSTREL ADVERTISING CUTS**



Ad-Cut No. 8  
(1/2-column size)



Ad-Cut No. 9  
(1/2-column size)



Ad-Cut No. 12  
(1/2-column size)



Ad-Cut No. 13  
(1/2-column size)



Ad-Cut No. 14  
(1/2-column size)

By the use of one or more of these inexpensive Ad-Cuts, it is possible to advertise your show effectively without extravagant buying of space. A small ad, well written and properly laid out, brings more results than a much larger space inefficiently used. The model ads, which come with each order, were prepared by experts, with a view to using a limited advertising appropriation to the best advantage, and are bringing splendid results to many of our customers.



Ad-Cut No. 10  
(1/2-column size)



Ad-Cut No. 11  
(1/2-column size)

**PRICES**

Ad-Cuts Numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14,  
HALF-COLUMN wide .....Each, \$2.00

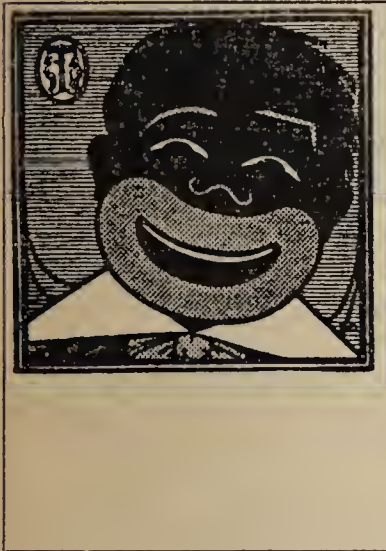
Ad-Cuts Numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14,  
FULL COLUMN wide (same designs as half-column cuts).....Each, 2.50

*Be Sure to Mention Design Number Desired.*

# DENISON'S MINSTREL WINDOW CARDS

In Two Colors on Cardboard

Size 11 by 14 inches



Bones



Rufe and Razz



Tambo

Eight handsome designs, to be used in minstrel show advertising, each in two colors, mounted on heavy white cardboard, measuring 11 by 14 inches. Made exclusively for our customers and not obtainable elsewhere. Suitable for window or showroom display. Sufficient space is left at bottom of cards for announcing date and place of show.

*Please Note:* We do not imprint window cards, but the work may be done by a local printer or the cards may be hand-lettered. We do not handle any other designs than those listed here. Window cards come in one size only.

On account of the labor and expense of packing and mailing, each order must be for at least one dozen cards. Orders may be assorted. Be sure to specify designs wanted.

### PRICES

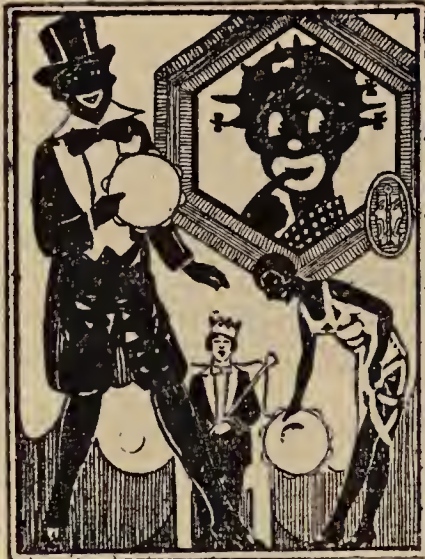
Per dozen .....\$2.85  
 Per 50 ..... 9.25  
 Per 100 .....16.00



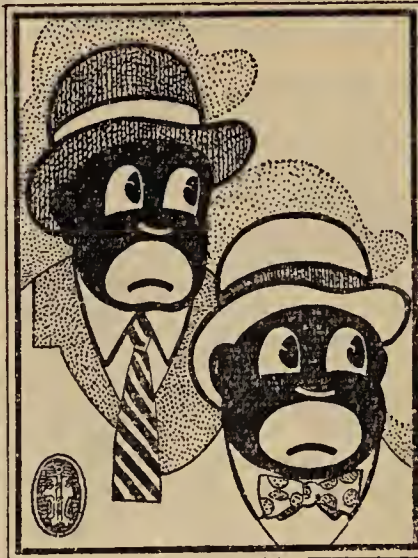
Endman



Comedian



Minstrel Girls



Mose and Rastus



Man and Girl

All Cards Have Space at the Bottom for a Local Announcement



## Dancin' on the Steamboat To-night

CHORUS

Ev - 'ry - one in town's get - tin' read - y; They'll be danc-in' on 'the

steam-boat to - night. Ru - fus John - son called

*p-f*

Chord diagrams: E<sup>b</sup>, F<sup>min.</sup>, E<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>, D<sup>tri.</sup>, E<sup>b</sup>, C<sup>min.</sup>, E<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>7, E<sup>b</sup>, F<sup>min.</sup>, E<sup>b</sup>7

All the darkies will be found at the popular dance on the steamboat.

Price, Postpaid, 35 Cents

**MAJOR SOUND RECORDS****ANY SOUND YOU WANT**

These records are 10-inch, double-faced. The letters "A" and "B" denote the two sides of each record. When ordering be sure to use the numbers and titles of the records as listed below. They may be played on any phonograph or turntable. This is only a partial list of the sound effect records available. If you cannot find the sound effect you need, write to us and we will be glad to secure it for you. Kindly order these records well in advance of your production. Allow at least two weeks for shipment.

**Price, \$2.25 for each record**

*Records are not exchangeable or returnable and they cannot be sent C.O.D.*

<b>AIRPLANES</b>	<b>CHEERING</b> .....	5000B
Twin-Motor Transport .....	<b>CHILDREN</b> .....	5034B
Dive Bombers, Zooming.....	<b>CLOCK, CHIMES</b> .....	5024A
5040A & B & 5028A	<b>CONFUSION, VOICES</b> .....	5002A
Squadron Takes Off.....	<b>CRASHES</b>	
5039A	Automobile .....	4002A
Single Motor .....	Plane .....	4004B
5050B	Tree .....	5045B
Stunting .....	<b>CROWDS</b>	
5051B	Excited .....	5000A & B
Landing, Start, Take-Off, Flight	Traffic .....	5042B
5021A	Laughing .....	5002B
Zooming and Crash.....	<b>DRUM CORPS</b> .....	5046A
4004B	<b>DRUM ROLLS</b> .....	5029A & B
<b>AIR RAID</b>	<b>EXCAVATION SHOVEL</b> .....	5036A
Alert Sirens, Planes, Bombs,	<b>EXPLOSIONS</b> .....	4027B, 5033B
Crashes, All Clear.....	<b>FANFARES</b> .....	5010B, 5011B
5026A	<b>FIRE ENGINES</b> .....	5004B
Anti-Aircraft .....	<b>FIRE SIRENS</b> .....	5004A
5033B	<b>GRANDFATHER'S CLOCK</b> .....	5024A
Whistling Shells .....	<b>GUNS</b>	
5010A, 5033B	Anti-Aircraft .....	4003B, 5024A
Dive Bombers .....	Machine Guns .....	4003B, 5010A
5028A	Volley of Rifles.....	5046A
Sirens, Alert, All Clear.....	<b>HORSE AND WAGON;</b>	
4023A	<b>HORSE (S) GALLOPING</b> .....	5008B
<b>ANIMALS</b>	<b>HOWLING WIND</b> .....	5006A
Chickens, Roosters .....	<b>JUNGLE DRUM</b> .....	5028B
4021A	<b>LITTLE MUSIC BOX</b> .....	5027A & B
Apes, Lion, Tiger.....	<b>MONKEY ORGAN</b> .....	5022A & B
5018A	<b>MYSTERY</b>	
Owl, Frog .....	Eerie Cries, Screeches.....	4028A
4028A	Screams .....	5001B
<b>APPLAUSE</b> .....	Radio Signal .....	5003B
4003A, 5000B	Police Cars .....	5004B
<b>AUTOMOBILES</b>	Burglar Alarm .....	5046B
Ford and Gasoline Pump.....	Chinese Gong .....	5025A
5034A	<b>NEW YEAR'S NOISES</b> .....	5021B
Horns .....	<b>ORCHESTRA TUNING UP</b> .....	5044A
5003A	<b>PARADE</b> .....	5009A
Racing .....	<b>PIANO, AUTOMATIC</b> .....	4029B
5007B	<b>STORM</b> .....	4070A
Running, Passing .....	<b>TELEGRAPH KEY</b> .....	5003B
5041A & B	<b>THUNDER AND RAIN</b> .....	4070A
Skidding, Wreck, Crash.....	<b>TIDE, WAVES</b> .....	4002A, 5032B
4002A	<b>TOM TOMS</b> .....	5028B
Starting and Running.....	<b>TRAINS</b> .....	5020B, 5049A & B, 5008A
5041A & B	<b>TUNING IN RADIO</b> .....	5044A
<b>BABIES CRYING</b> .....	<b>WIND</b> .....	5006A
5018B		
<b>BABY CRYING</b> .....		
5001A		
<b>BARKING DOG</b> .....		
4027A		
<b>BELLS</b>		
Ambulance .....		
4002A		
Church .....		
5005B		
Dinner (Farm) Bell.....		
5046B		
Doorbell .....		
5025B		
Fire Alarm .....		
5004A		
Locomotive .....		
5049A		
Telephone .....		
5025B		
Burglar Alarm .....		
5046B		
Chinese Gong .....		
5025A		
<b>BOATS</b>		
Harbor Sounds .....		
5043A		
Whistles .....		
4004A		
<b>BOMBS</b> .....		
5033B		
<b>BUZZER</b> .....		
5025A		
<b>CANNON</b> .....		
5045A		
<b>CELEBRATION</b> .....		
5021B		
<b>CEMENT MIXER</b> .....		
5036B		







# SPECIAL SERVICE FOR PARCEL POST

Rates Subject to Change by Act of Congress

## Special Delivery

Under the present postal rates any parcel sent by special delivery receives service equivalent to first class special delivery. Do not send special delivery stamps, as they cannot be used on third class and parcel post shipments.

## Special Delivery Fees

Parcels weighing 2 lbs. or less.....	25c
Parcels weighing between 2 lbs and 10 lbs. ....	35c
Parcels weighing more than 10 lbs. ....	45c

*We do not mail goods to Canada Special Delivery*

## Special Handling

Special handling service can be used only on parcels weighing eight ounces or more. This service is equivalent to first class only. It does not receive special delivery service.

## Special Handling Fees

Parcels weighing between 8 ozs. and 2 lbs. ....	15c
Parcels weighing between 2 lbs. and 10 lbs. ....	20c
Parcels weighing more than 10 lbs. ....	25c

## Air Mail Rate

For each ounce ..... 6c

For instance, 8 ozs. would cost 48 cents. Rates vary on packages above a pound. Air mail postage averages 35c a copy. Please include with your order or we cannot send by air mail. We will refund any over-payment.

The above fees are in addition to the regular parcel post rates. Customers who wish to use any one of these faster services should include with their remittance an extra amount to cover the type of handling desired.

---

**C. O. D. POSTAL FEE** is 20 cents on amounts under \$2.50 and 25 cents on amounts from \$2.50 to \$5.00 and 35 cents on amounts from \$5.00 to \$25.00 and 45 cents on amounts from \$25.00 to \$50.00. We add this fee to all shipments sent C. O. D., plus regular postage. Your postmaster will also add a postal money fee for returning your remittance.

# Customers Will Save Time and Avoid Unnecessary Delay by Following These General Rules

*Order Blanks* for your convenience, addressed for mailing, will be gladly supplied.

*Remittances* should be made by Post Office Money Order, Express Money Order, Bank Draft, Personal Check or Currency by registered mail. Wrap coins in strong paper.

*Telegraph* money if in a great rush. Be sure the message and your own address are plain. Omission of your street address may cause delay.

*Postage Stamps* are not money. Do not send them as remittances. Small strips and sheet stamps do not fit our mailing devices installed to give you prompt delivery. It has become an economic problem to handle them. Foreign stamps are valueless.

*A Postal Money Order* is the most satisfactory way to remit. It can be obtained from nearly every post office. Most rural route carriers can purchase one for you and hasten the mailing of your letter. However, should you find it absolutely necessary to send stamps, we will accept small quantities.

*Promptness*—Orders from this catalog are filled at once, as all titles listed herein are our own publications. Stage Accessories, Window Cards, Cuts, etc., are stocked in sufficient quantities to enable us to fill orders promptly.

If you do not receive your goods promptly it is perhaps not the publisher's fault. Your letter or the package may have miscarried. Occasionally we get an order to which the customer has failed to sign his name or give his definite address, or he may specify that he wishes to receive the goods by a certain day, already past. Allow sufficient time before inquiring but do not wait several weeks. Make special inquiry at your post office and ask your postmaster to look in his package and newspaper mail.

*Nothing listed in this catalog sent subject to exchange or return.*

*No orders filled without a remittance.*

## I N D E X

	Page		Page
Advertising Cuts .....	57, 58	Opening Choruses and Finales.....	22, 24
Afterpieces .....	38-44	Peanut Brittle Can.....	51
Bones .....	52	Razors .....	43
Books .....	4-7	Shirt Front and Collar.....	51
Clappers .....	52	Skits .....	38-49
Collars .....	51	Sketches .....	38-49
Comedy Feet, Hands and Ears.....	54	Snowballs .....	54
Costume Sets .....	50	Songs .....	25-37
Diamond Pin .....	53	Minstrel Songs .....	25-35
Diamond Ring .....	53	Comedy and Revue Songs.....	36, 37
Dice .....	51	Spats .....	51
Felt Derbies .....	54	Stage Accessories .....	50-60
First-Parts .....	8-21	Stage Money .....	54
Gloves .....	52	Tambourines .....	56
Juvenile Minstrels .....	7	Top Hats .....	54
Lorgnette .....	53	Toupee Plaster .....	54
Make-up Goods .....	55	Vaudeville Sketches .....	45-49
Sound Records .....	61	Vest .....	50
Masks .....	52-54	Wigs .....	55
Minstrel Books .....	4-7	Window Cards .....	50-60
Monocle .....	53	Women's Minstrel Shows.....	6, 14
Neckties .....	53		

# Denison's Minstrel and Songs Catalogue

T. S. DENISON & COMPANY  
321 Fifth Ave. S.  
Minneapolis 15, Minn.

SEP 10 1951

*Music Am.*

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U. S. POSTAGE  
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~~ROBT PURCHASING~~